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Romney Portrait of Mrs. Davenport Brings Record Price

Duveen Pays \$300,000 for Small Portrait Sold at Christie's for a Descendant of the Sitter—Record for English Portraits

LONDON.—Sir Joseph Duveen bought on July 28, for \$300,000 the famous Romney, "Portrait of Mrs. Davenport," which in size is 29½ inches by 24½ inches.

His representative obtained it at one of the most sensational auctions ever held at Christie's.

This price makes a record for a Romney, whose work rarely has brought more than \$100,000, and it is one of the highest ever paid for a painting by any English artist.

It is believed that few small portraits by any artist have ever brought higher prices.

The "Portrait of Mrs. Davenport" is an engaging study of English young womanhood. It represents the subject looking over her right shoulder. She is wearing a pink dress with a white velvet cape, trimmed in white fur, and the hat has brown and white ribbons.

Starting at \$25,000, bids for this portrait rose swiftly by \$2,500 at a time until the \$100,000 point was reached. Then they jumped \$10,000 at a time, the contest narrowing down to two bidders.

A portrait of the famous and beautiful Lady Hamilton, the friend of Viscount Nelson, brought only \$68,000. It also was obtained by Duveen.

Both pictures probably will go to the United States. Both were sold for the owner, Sir William Bromley-Davenport, a descendant of Mrs. Davenport.

A Raeburn portrait of Sir Duncan Campbell went to Knoedler for \$27,000.

Ben Marshall's "Study of Horses" brought \$15,000.

Pictures by far more famous masters like Rembrandt and Tintoretto brought small prices in comparison with those realized for the work of English artists.

Rembrandt's portrait of the Duchess of Lorraine brought only \$17,500, and Tintoretto's "Apollo and Marsyas" only \$10,000.

The total for the day's sale was \$600,000, which has been surpassed only once in the history of the firm for a single day's sale. That was the first day of the Sargent sale, when \$750,000 was realized.

A burglary was perpetrated two years ago with the apparent object of stealing Romney's "Mrs. Davenport" and the same artist's "Lady Hamilton."

Their owner, Sir William Bromley-Davenport, brought them from his country house to his London flat. Later he decided to deposit the pictures in a strong room and have two less valuable pictures put in their places.

As soon as he had left the flat the burglars entered and stole the substitutes.

Evidently they had received orders to take the two portraits hanging in certain positions, for they took nothing else.

Before the sale the English press devoted a large amount of space to the Romney portrait. It is one of his most famous works and, in spite, or perhaps now because of its comparatively small size, it is regarded as one of the chief collector's prizes in English painting.

This extraordinarily beautiful portrait was painted in 1782, and it is from the collection of Brig-General Sir William Bromley-Davenport, K.C.B., Lord Lieutenant of the County of Chester, of Capethorne Hall, Cheshire, England, a direct descendant of the subject of the painting. The picture was exhibited at the Royal Academy Winter Exhibitions of 1878 and 1892.

It represents Mrs. Davenport, in a landscape background, with her face directed over her left shoulder and looking towards the observer. She is wearing a pink fur-trimmed dress and a broad-

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"PORTRAIT OF MRS. DAVENPORT"

By ROMNEY

Canvas, 24½x29½ inches. Bought at Christie's, London, on July 28 for £60,900 by Sir Joseph Duveen

LANE PAINTINGS TO STAY IN LONDON

LONDON.—Thirty-nine rare pictures, controversy concerning which arose under the will of Sir Hugh Lane, an Irish artist by birth who was drowned in the Lusitania, are to remain in the National Gallery in London.

This is the decision reached by a committee presided over by Mr. J. W. Wilson, which was appointed by the Cabinet to consider certain questions relating to the bequest made in Sir Hugh Lane's will. The committee, which issued its report yesterday, found:

1. That Sir Hugh Lane, in signing the codicil of February, 1915, thought he was making a legal disposition.

2. That nevertheless it would not be proper to modify Sir Hugh Lane's will by Act of Parliament.

To do so would, in addition to constituting a legal precedent of the utmost gravity not justified by the facts, have the effect of bringing about a result contrary to the real spirit of Sir Hugh's intentions.

Sir Hugh Lane founded in 1907 a gallery of modern painting in Dublin, some of the pictures being presented by himself and others by those whose interest in the project he aroused. In July, 1913, he informed the director of the National Gallery, London, that as the Dublin Corporation was reluctant to carry out his conditions as to building a permanent gallery to house the collection, he had decided to offer as a temporary loan to the National Gallery a group of 39 pictures which at that time were on exhibition in Dublin.

In August, 1913, this offer was accepted, and at the end of September that

(Continued on page 3)

P. Jackson Higgs Is Latest Victim of Robber Band

A. Barr Gray in the *Herald-Tribune*

A new organization which has not filed incorporation papers in any state, and which operates anonymously but effectively, has done a business of \$500,000 in the last few months. If this organization had a name it would be "Art Raiders, Inc.," for its business is stealing and selling objects of art. The capital has been subscribed by a syndicate of crooks, who have grown wealthy through conventional holdups and burglaries and who are now venturing into higher and less frequented strata. The technical branch of the enterprise is in the hands of footpads, yeggmen and porchclimbers, who have been put through an intensive study of values as applied to tapestries, Oriental rugs, jades, bronzes, statuary and antiques, for which there are a ready market.

So far the field of operations of the art pilfering syndicate, which has been in operation only since the first of the year, has been confined to the exclusive galleries in the midtown district off Fifth Avenue. The methods employed by the henchmen of the syndicate indicate that their hastily imbibed knowledge of art values is sketchy, as in almost every robbery valuable pieces of less bulk than those taken have been overlooked. Still, considering that the raiders have only a

(Continued on page 2)

"FOUR-NATIONAL" SHOW IN BERLIN

BERLIN.—There is no doubt something fascinating about the idea of uniting different nations through the bond of artistic intercourse, through giving them a chance to improve mutual understanding and appreciation by studying and enjoying their respective artistic production. After the failure of politicians all over the world, to bridge the gulf which divides more or less deeply the war participating countries, Mrs. Harriman has conceived and propagated a plan which has much to recommend it. A representative number of American, English, French and German paintings has been put together so as to give an image of the different artistic forces which in this moment are prevailing in these countries. This judiciously chosen assemblage is sent on tour throughout Europe and America, and perpetually renews its circuit after supply of new works. It is certain that upon this basis a world-embracing community of artists and art amateurs may arise, which would prepare the ground for general accord and unity. Everybody wishing to see matters develop on that line hails with a heart full of gratitude and appreciation the opening of "Four National" Exhibition, which took place in the former crown-prince castle, the modern annex of the "National" gallery in Berlin in presence of high officials and prominent personalities.

That in fact art knows no frontiers and is and has always been in the very sense of the word—international—is to a high degree evidenced by this arrangement. It even occurred to me, whether in some respects this fact be not detrimental to the

(Continued on page 5)

French Moderns and Early Americans In Brooklyn

Loan Exhibition of Modern Works of Art in Private Collections and Group of Portraits from Seventeenth to Nineteenth Centuries.

Two exhibitions of unusual interest are now on view in the Brooklyn Museum. Through the courtesy of several collectors in New York and Brooklyn the museum has gathered a group of privately owned paintings by several of the foremost modern painters of France and America. There is also shown a group of American portraits, chiefly from the collection of the museum, which range as to date from the late seventeenth to the mid-nineteenth centuries.

In the former exhibition which is evidently not intended to be all-inclusive the keynote is contrast. The two men most adequately represented are Cézanne and Davies. Comparison is challenged and becomes impossible. Seen together there is no attribute common to the work of both. The contrast, therefore, is between esthetic intentions and their results, for it is evident that each man has, as nearly as translation from emotion to canvas will permit, given complete expression to his esthetic creed.

The Davies section includes oils, water-colors and drawings and is representative of nearly all of his various methods. Nothing could show more clearly than an exhibition of this kind that mannerism has never been more than a glaze with Davies, covering only thinly an unchanged approach to art. If Pater's theory that that art was greatest which most closely approached music needed no qualifying, Davies' place in the front rank would be unquestionable. A pleasant song, sometimes quick and brilliant, sometimes soft and minor, sings itself through his work. His figures dance to Pan's piping.

Close study of the exhibition brings the conviction that, in spite of his apparent break with the Academy, Davies never became a modern. Rather he seems to have carried romanticism to a beautiful conclusion; a sparkle, swift lines, a veil of mystery.

Cézanne brings you back to earth. Here are solid apples on real tables which occupy a definite space in a finite world. He demonstrates that an escape from reality is not the only road to beauty, that firm structure and an architectural relation of real forms—painting with a backbone—gives the deeper joy. The Brooklyn exhibition of Cézanne's work is one of the most adequate ever held in America, although there are less than a dozen oils, a few watercolors and lithographs. Each of the works is, however, of fine quality, and they include still lifes, landscapes, a palette knife self-portrait, the famous "Bather," and two portraits of Mme. Cézanne, one of which was formerly in the Quinn collection.

In addition to the paintings of Cézanne and Davies there is shown a splendid collection of the bronzes cast from Degas' wax figures. With the exception of the exhibitions at the Metropolitan Museum and the Ferargil galleries it is the most complete showing of Degas' sculpture that has been held here. It is interesting to compare these with the several fine pastels and oils by Degas which are in the permanent collection of the museum.

Beside Davies, Charles and Maurice Prendergast represent America in the exhibition. The three men seem related, although Maurice Prendergast is by all odds the greatest of the three. Although not a realist in the Cézannian sense there is life in his canvases and depth. One of these, a still life of a pot of flowers, is a high spot in the exhibition.

In the French section there are two Derains, one of them "The Window" from the Quinn collection, the other a brown nude. Picasso's "Harlequin," also

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EXHIBITIONS IN BROOKLYN MUSEUM

(Continued from page 1)

from the Quinn collection, is here, and
Seurat's delightful "Models." The two
Gauguins, a portrait and a South Seas
figure are good but not of his best.

American Portraits

In the galleries adjacent to the loan
exhibition the museum has hung a collec-
tion of American portraits. The two
earliest of these, both by painters as yet
unknown, might be somewhat less secrete-
tive after a judicious cleaning. One of
them, a portrait of a man in armor, ap-
pears to be the work of a quite sophisti-
cated hand.

The jump from modern art to the por-
traits of the seventeenth and eighteenth
centuries is not at all a difficult one to
take. Apparently the painters of that time
were chiefly concerned with the rendering
of an unflattering likeness, achieved by
the simplest means. Some of this spirit
carried through into the nineteenth cen-
tury. Copley, Stuart and Sully, although
all of them and particularly the last were
guilty of many banalities, were never
completely submerged beneath the pall of
the grand manner, nor did they fall into
that complacent competency into which
portrait painting sank during the middle
years of the century.

In the present exhibition the early men,
Theus, Blackmore, Wollaston, Badger,
the early Copley and Charles Wilson
Peale are each represented with one or
more works. The Theus portrait is very
much in the impressionist tradition and,
had he painted within the last few years
it is quite probable that he would have
been accused of deriving from Manet.

There is a late Copley and a Sully, both
portraits of women, which need no bush
in any collection of eighteenth century
English or American portraits. Of the
four Stuarts, two are especially interest-
ing.

ART THIEVES BUSY IN NEW YORK CITY

(Continued from page 1)

slight working knowledge of the mer-
chandise in the acquisition and disposal of
which they are concerned, and that their
tours of duty are necessarily limited by
the nature of their business, they have
done very well indeed.

Police Headquarters is reported to have
learned the name of at least one capitalist,
a well known figure of Broadway and
long known as an associate if not an
actual accessory of underworld criminals.
The name of at least one burglar involved
is also known in the detective division.

Information which came early in May
to Inspector John D. Coughlin, head of
the detective division, led his men to a
sealed trunk in a corner of a warehouse
at Broadway and 130th Street, where
they found nearly \$50,000 worth of tap-
estries which had been stolen not long
before.

So alarming had the situation become
by the middle of March that Police Com-
missioner McLaughlin ordered the entire
motorcycle division, whose province it
had thus far been to serve summonses up-
on delinquent motorists, to report for
motor patrol of the midtown district
from 2 o'clock in the morning until stores
in the mid-town district had opened their
doors for the day.

Until that time the burglars had worked
between the hours of 7:30 and 8:30
o'clock in the morning, taking advantage
of the changing tours of patrolmen. Now,
with the motorcycle patrol supplemented
by scores of detectives, they have changed
their tactics and are working in the late
evening. The latest robbery, that of the
gallery of P. Jackson Higgs, at 11 East
Fifty-fourth Street, where the syndicate
obtained objects worth \$125,000 on Aug-
ust 1st, was found by detectives to have
been committed at 11 o'clock at night.

Believing that objects stolen in New
York might possibly find their way into
European markets, Commissioner Mc-
Laughlin has cabled Scotland Yard in
London, requesting them to keep an eye
upon incoming steamers and also sug-
gesting they watch the public and private
auctions.

While Commissioner McLaughlin was
cabling Scotland Yard enlisting its aid
in the recovery of the loot from the
New York galleries, the authorities of
England were taking steps to broadcast
throughout America descriptions of the
four Constables, which had been stolen
only a little while before from the Royal
Academy, of London.

Nine valuable paintings which were

stolen last November from the Chateau
de Montfort, at Meulles, France, were
sought there by representatives of insur-
ance companies with whom Madame
Georgette Bregi, their owner, filed claims
for \$50,000. It was the opinion of the
investigators that the same syndicate
which was engineering the thefts in New
York might have extended its operations
to England and France.

It has not yet been definitely estab-
lished whether the syndicate is stealing
for the general market or whether only
those objects are stolen for which a pur-
chaser has already been found. That
\$75,000 worth of tapestries was stored
in upper Manhattan for many weeks
after their theft was taken by the police
as an indication that the syndicate was
waiting for the hue and cry following
their theft to subside before seeking a
purchaser.

The syndicate sends its "pathfinders"
out on the highways well in advance of
the cracksmen, lest the visit of the
former be recalled and linked with that
of the latter. They return to the direc-
tors of the syndicate with the information
that the tapestry, to the right of the door
on the second floor of the A— gallery
is a rare prize, as is the middle one on
the east wall.

The burglars are dispatched later with
definite instructions. The "pathfinder"
does not accompany them. They are ex-
pected to follow implicitly the instruc-
tions and to ignore everything else. In
the majority of cases thus far they have
chosen to smash their way in through
front doors, snatch those objects for
which they have been sent and dart away
quickly. Of late, however, they have
been forced by the diligence of the police
to resort to the old tactics and worm their
way into buildings from the housetops.

The series of thefts which culminated
in the theft of \$125,000 worth of art
treasures from the Higgs gallery began
last September, and, by chance, only two
or three doors from the Higgs establish-
ment. A postman passing the Jan Kley-
kamp Galleries, at 3 and 5 East Fifty-
fourth Street on the morning of Septem-
ber 19 discovered that a pane of glass
had been cut from the front door, and
an hour later employees of the shop ar-
rived to find three fine carvings, two of
which were white jade and one of rose
quartz, had been stolen.

It was not until the morning of Janu-
ary 18 that the proportions of the new
theft syndicate scheme dawned upon the
police and the art world, for it was that
morning that the proprietors of the
Schwartz Galleries, at 517 Madison Ave-
nue, arrived to find between \$30,000 and
\$35,000 worth of original art works stol-
en, and a few minutes later the detec-
tives of the East Fifty-first Street station
were told that the establishment of A.
Wertheim, at 534 Madison Avenue, also
had been entered during the night and
four valuable tapestries taken. Etchings
taken from the Schwartz galleries in-
cluded Whistlers and works of McBe-
y, Cameron, Zorn, Lepere and Legros,
valued at from \$450 to \$1,200 each.

Other art robberies which followed
were: Leo Elwyn, 53 West Fiftieth
Street, two panels, \$5,000; Di Salvo
Brothers, 443 Madison Avenue, twelve
tapestries of the sixteenth century, \$30,-
000; Barton, Price & Willson, Inc., 46
East Fifty-seventh Street, tapestries of
the sixteenth and seventeenth centuries
and an embroidered banner, \$30,000;
Oriental Rug Company, 45 East Forty-
sixth Street, many valuable Persian rugs;
Marquis Hugo Spinola, 16 East Fifty-
fourth Street, \$1,500 in tapestries and
jewels.

The epidemic, which had begun to as-
sume alarming proportions in February
and March, died out in May. Late in
June, however, the Chinese art shop of
Kuog & Yuen at 253 Fifth Avenue was
entered and \$5,000 worth of jade, rose
quartz and soapstone jewelry was taken.

Paxton Howard, of a socially promi-
nent family of Sarnia, Ont., was arrested
in June in Detroit, charged with the theft
of a \$75,000 Persian rug from the De-
troit Institute of Arts, a gift of Mr. and
Mrs. Edsel Ford. Arrival of the police
had frustrated an attempt to steal a bust
worth \$28,000 and a \$40,000 painting by
Hals. The young man was quoted by the
police as saying that he was in the em-
ploy of a national ring which made it a
business to steal objects of art for a
New Yorker who directed the band. He
would never give the name of the sup-
posed New Yorker, however, and the
police here were unable to verify that
part of his story.

The robbery last week was the first in
many weeks, although the loot obtained
by the robbers was far in excess of any
thus far reported.

There are several ways by which the
syndicate may be disposing of its loot,
barring the possibility that it is stealing
only "to order." It was the opinion of
Mr. Higgs that the tiny statuettes which
had been especially carved for his estab-
lishment might be disposed of by the
peddlers who go from shop to shop

TAPESTRIES STOLEN FROM BREMNER

A Gobelin tapestry and three modern
tapestries, valued at \$10,000, were stolen
by robbers from the establishment of
the J. R. Bremner Company, Inc., interior
decorators, 835 Madison Avenue, early
Saturday evening, August 7. That they
did not take more loot was probably due
to the fact that they were frightened
away before they had finished making
selections from the stock, which they did
with the skill of connoisseurs.

While the robbers were at work a ten-
ant went from her apartment on the sec-
ond floor, leaving two guests to fix a
troublesome lock while she hailed a taxi-
cab. At the entrance of the building she
met a detective of a private agency and
enlisted his aid in locking the door. While
the four were working at the lock the
electric gong in the decorator's shop went
off. It was mistaken for an alarm clock
by those working at the lock.

The detective, however, went down-
stairs to investigate the alarm after the
door had been locked and he found the
door to the interior decorator's shop ajar.
He found the lock had been jimmied, as
had a lock on another door leading from
the vestibule into the shop.

The detective notified the owners of
the shop, who arrived and took stock of
their losses. The four stolen tapestries
included, in addition to the Gobelin, two
Flemish verdure tapestries and a fourth
tapestry especially woven for Dr. William
J. Backers, who furnished the subject for
the landscape, a view of Lake George
from the front of his home.

On the floor in the front of the shop
Mr. Bremner found a jimmy. The only
other mark probably left by the robbers
were fingerprints on a Chinese vase which
stood on a buffet under one of the tap-
estries on the second floor. The vase had
probably been moved before the tapestry
was taken down.

Mr. Bremner expressed the belief that
the robbers were the same who last week
looted the art shop of P. Jackson Higgs,
11 East Fifty-fourth street, of several
tapestries and other art objects valued at
\$125,000.

"The police tell us that the robbers who
specialize in art objects, including tap-
estries, sell them to bootleggers and others
of newly acquired wealth who are de-
veloping a taste for art objects," said
Mr. Bremner.

Albert F. Schonnegeel, Vice-President
of the company, said: "It would be prac-
tically impossible for the robbers to put
these tapestries back upon the market,
because we can readily identify them, not
only by the subject of the landscape but
by a secret mark woven into the back
of the tapestry."

Duveen Gives Sorolla to Palace of the Legion of Honor

SAN FRANCISCO.—A cable from
Sir Joseph Duveen to Cornelia Sage
Quinton, director of the Palace of the
Legion of Honor, announced his perma-
nent gift to the museum of his canvas
by Sorolla. It is Spanish children play-
ing on the beach and is full of sunlight
and movement. It is valued at \$10,000.

among the middle class jewelers and art
dealers. Uninformed of the affairs of
the art world, this class of buyer would
be less suspicious of a salesman than
would one who keeps abreast of the
news.

Much of their loot is disposed of
through auction rooms and the shops of
cheap antique dealers, if the police theory
is correct. From time to time detectives
have been assigned to cover these auc-
tion sales, but "spotters" have been quick
to apprise the auctioneers of the presence
of the police and objects thus acquired
were not offered.

There is one method by which the
syndicate profits by its plunder and it is
a means to which resort is made almost
immediately after each robbery. An em-
issary, usually arranged through some
third person, is sent to the dealer to "feel
him out" on the matter of a reward.
Would he pay, for instance, \$10,000 to
get back his priceless wares? Mind you,
a word to the police about this and he
may as well say good-bye forever to his
art objects; he will be cautioned, but if
he is anxious for the return of his goods
it can be arranged.

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**NEW ACQUISITIONS
AT BRITISH MUSEUM**

LONDON.—Several important acquisitions were announced at the meeting of the British Museum Trustees on July 10th. Among them are a very rare English ivory triptych of the XIVth century, two important Greek vases, and a Prince Rupert mezzotint, making the tenth in the possession of the Museum out of the set of 12.

The mezzotint by Prince Rupert, which is the head of a woman in an oval, was acquired at the recent sale of the H. P. Horne collection with the aid of donations from the Horne family and from Messrs. Thomas Agnew and Sons. Of the 12 engravings of Prince Rupert described by Mr. Chaloner Smith, only Nos. 8 and 11 are now missing from the Museum's collection. Another very rare mezzotint just acquired is the "Bathsheba," printed in colors by E. Gautier-Dagoty, after Bonnier. This was bought at the recent sale of Mrs. Arthur James's French engravings.

Of the two Greek vases one is Etruscan work of about the Vth century B. C. Scenes are depicted on two decorative bands running round it. The upper band bears a scene of drinking and revelry. On the lower one is the picture of a combat between three warriors on each side, of whom one has fallen. The walls of a town are to be seen in the background and a lady looking out of a window in the walls. The other is a Greek black figured vase of about 500 B. C., and its principal scene represents a reciter with his lyre stepping on to a platform in order to recite before a prince.

Japanese acquisitions include a panel painting showing a figure portrait, which is probably XVIIth century work, and four fine color prints. One of the principal of these is by an artist named Kiyonaga and another is by the rather better-known Hokusai. Among the rare early prints are ten out of a set of 12 XVth century copies of Schongauer's Apostles and 23 etchings, illuminated with gold and silver by Heinrich Gödig, court painter to the Elector of Saxony, from a set illustrating the history of the Saxons published in 1597. This artist was not previously represented in the department of prints and drawings.

The following drawings have also been acquired. Two standing saints (St. Margaret and St. Dorothy), by Hans Holbein. This drawing, which comes from the collection of the late Canon Sutton, is in a fine state of preservation and is a welcome addition to the small portrait paintings which were the only work of this artist that the Museum possessed.

Two knights jousting, anonymous, of the South German school, about 1515. Four designs for painted ceilings in

**British Museum Gets
Michelangelo Study**

LONDON.—At the meeting of the committee of the National Art-Collections Fund, held at Hertford House, it was unanimously agreed to present to the Department of Prints and Drawings at the British Museum, with the help of substantial donations from Sir Joseph Duveen and Mr. Henry Van den Bergh, a red chalk study by Michelangelo for the famous Adam on the ceiling of the Sistine Chapel of Rome.

The committee took special satisfaction in acknowledging the gift from Mrs. Hunter of Sargent's notable group of "The Misses Hunter" presented to the new Sargent Gallery through the fund. Other noteworthy gifts through the fund include:—An early Christian ivory diptych to the Victoria and Albert Museum by Mr. C. B. Andrews; an 18th century French drawing by Portal to the British Museum by Mr. Henry Oppenheimer; "St. Catherine," by Solimena, to the National Gallery by Mr. F. D. Lytett Green; and a bottle of Chinese porcelain of the Sung Dynasty to the Fitzwilliam Museum, Cambridge, by Mr. Bernard Rackham.

There has recently been a considerable increase in the membership, the number to date being 4,487. The secretary is Miss D. W. Prince, Hertford House, Manchester-square.

**SOCRATES PORTRAIT
IN BRITISH MUSEUM**

LONDON.—A full length realistic portrait statuette of Socrates, the first ever discovered, is attracting a great deal of attention among visitors at the British Museum.

The statuette was recently unearthed in Alexandria and was acquired by the museum with money given by Walter Leaf, the famous Hellenist, and others.

Made of Parian marble, the statuette is in almost perfect condition, only the feet being missing. It is eleven inches high and represents Socrates as he must have appeared in the streets of Athens. It has been placed in the room with the Elgin marbles taken from the Parthenon.

As Socrates often is called an intellectual Christ, this statuette is of peculiar interest at present because of the recent discovery of a head of Christ in Jerash.

the baroque style by Carlo Carlone.

Water-color sketch of a girl sitting in a garden, by Berthe Morisot (1841-1895); bought from the H. L. Florence Fund with the aid of a donation from Mr. A. E. Anderson.

**LANE PAINTINGS TO
STAY IN LONDON**

(Continued from page 1)

year Lane withdrew the 39 pictures from Dublin and deposited them with the London National Gallery.

On October 3, 1913, Lane executed a will bequeathing the 39 pictures to the London National Gallery "to found a collection of modern Continental art in London."

In March, 1914, he was appointed Director of the Dublin National Gallery, and on February 3, 1915, he drew up and signed a codicil to his will bequeathing the 39 pictures to the City of Dublin. His signature was not witnessed. On May 7 he was drowned in the Lusitania.

The report says it had been represented to the committee that even though it should be conceded that the Dublin Corporation had a moral claim to the pictures denied to them by a legal flaw, yet now to make good that flaw would amount to inflicting upon the London National Gallery an injury comparable with that which it was sought to alleviate.

Not only had the London gallery the legal possession of the pictures, but on the assurance that such possession would be in perpetuity it has secured the gift of a gallery in which the pictures were to be housed.

To stultify the assurance on the strength of which the gift was offered would be a breach of faith with the donor.

The majority of the committee expressed the view that at the moment of the signing of the codicil Lane thought he was making a legal disposition, or, in other words, that on February 3, 1915, it was his definite intention that in the event of his death during his absence from Europe the 39 pictures should take their place with the rest of his collection in Dublin.

The report goes on to show that to give effect to that intention by Act of Parliament would be contrary to the spirit of and purport of Lane's wishes as expressed during the last two years of his life.

In regard to the ultimate destination of his bequest, in December, 1916, the trustees of the National Gallery intimated to the representatives of the Dublin Corporation their conditional readiness to respond favorably to any request which might reach them from the authorities of the galleries in Dublin.

This offer was repeated in March, 1918.

The committee venture so far to depart from the strict terms of their inquiry as to suggest that on lines such as these lies the best hope of reaching an amicable settlement of this long drawn controversy. By the National Gallery Loan Act of 1883 the trustees are empowered to lend pictures under their control to any public gallery authorized by the Act. The committee are advised that the inclusion of Section 5 of this Act in the schedule to the Irish Free State (Consequential Adaptation of Enactments) Order in Council 1923 preserves the right of the Municipal Gallery in Dublin to be regarded as an authorized gallery for this purpose.

It is provided, however, by another section of the Act that pictures acquired by gift or bequest shall not be so lent until the expiration of 15, or in certain cases 25, years from the date on which they came into possession of the gallery, and this condition appears effectually to bar any proposal for an early loan of a portion of Sir Hugh Lane's pictures to the Dublin gallery.

The committee suggest that a short Act of Parliament might be passed amending this section of the Act of 1883.

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AURORA TO HAVE AN ART MUSEUM

AURORA, Ill.—That dream of a number of the broad visioned residents of Aurora—a building for the proper housing of paintings, sculpture and all works of art in Aurora became a reality at a meeting of the directors of the Aurora Art league held at the home of Mr. and Mrs. I. C. Copley in Downer place.

Among the leading spirits of this art league are, and have always been, James M. Cowan and J. F. Harral. Both have unusually large and fine collections of pictures, both have been indefatigable in effort for promotion of art interest, and both have given intimation from time to time that they were maintaining the generous intent of sharing these art treasures with the people of the community, the proviso being that suitable and safe housing be furnished for them.

Among those who from the first have given generous backing to Messrs. Cowan and Harral and the art league members, are Mr. and Mrs. Copley, who, in their spacious home at 200 Downer place, have many beautiful pictures, to which they recently added. This house, as is known, is surrounded by a large tract of land, lying between Downer place and Garfield avenue.

At this meeting, which was held at the home of Mr. and Mrs. Copley, to which they extended informal invitations to the directors of the art league they proposed to make it possible for the people of the community to possess this building toward which the thought has been turned, such building to be erected upon the property upon which their home is located.

Their plan is to build a wing as a part of their present home. The lower floor of this proposed wing will have absolutely no connection at present with their home, although constructed in such way that at any future time by the mere cutting of proper openings, it can be so connected.

They propose to place this lower floor at the disposal of the community for the housing of art.

Not only is this the generous intent of Mr. and Mrs. Copley, but they also propose to give to the people, at their death, as an endowment fund, \$200,000, and at that time to turn over their home for the use of the people.

GRECO MASTERPIECE GIVEN CLEVELAND

CLEVELAND.—A fitting recognition of the taste and the knowledge which enabled the late J. H. Wade to assemble his marvelous art collection, and of the generosity which led him to give it to the people of Cleveland, is the gift—in his memory—to the Cleveland Museum of Art, of the "Holy Family" by El Greco. The giving of this great painting was the first activity of the recently organized "Friends of the Museum."

This painting which has come so graciously to the museum as a memorial to J. H. Wade, its late president, was painted for the parish church of Torrejon de Velasco, a little village near Toledo, where "The Greek" worked for many years before his death, in 1614. It is supposed to have been done some time between 1594 and 1604. Later the painting passed through many changes of possession, and it was held by a Parisian collector at the time when it was bought by the Friends of the Museum of Art for the fortunate institution in which it will find a permanent abiding place.

The arrangement of the Virgin, the infant Jesus, Saint Anne, mother of Mary, and Saint Joseph is evidently a careful study in sequences of lines and effective contrasts and combinations in colors. The mother of Jesus is in a blue robe, her own mother in scarlet, and St. Joseph wears a green cloak. The dress of the Virgin, under the blue robe, whose face is not at all that of the typical Madonna portrayed in most of the paintings of the period in which El Greco won his fame, is defined as a violet cerise. Orange, yellow and warm browns add to the effectiveness of the wealth of color in this historic picture. So does the unreal but impressive sky, with its cold, somewhat metallic, blue.

The artist was most kind to St. Anne, whose countenance is very impressive in features and expression. She watches her daughter's babe intently as St. Joseph offers his fruit and Mary selects that which she wishes him to have. The face of Joseph is thoughtful, solicitous and grave, a gentle and tender presence. Authorities on Spanish art are positive that the same models for the adults in this picture served El Greco also in his great painting of "The Ascension of the Virgin," which is in the Widener collection in Philadelphia.

DAYTON GIVEN NEW SITE FOR MUSEUM

DAYTON.—Presentation to the citizens of Dayton, through the Dayton Art institute, of an art museum, built on four acres of land comprising the Hawes site, at Riverview Avenue and Belmont Park, North, by Mrs. H. G. Carnell of this city was announced by her recently in word received from Lang Lake, Canada, where she is spending the summer months.

The land will be purchased from J. F. Hughes, local architect, and the negotiations therefor are completed.

The gift, conditional on the citizens of Dayton raising a sufficient endowment to run the museum, as has been done in other cities, is considered the greatest single civic movement ever effected through a private individual in Dayton.

Officers and directors of the institute have been enthusiastic since Mrs. Carnell first broached the subject some weeks ago, and now that definite announcement has been made, are determined that the endowment fund be raised as quickly as possible.

It is likely that as soon as the gift has been formally presented to the institute, a committee of prominent citizens will be named to secure the necessary subscriptions to insure the building of the museum.

Though no definite figures have been set, it is estimated that an endowment of something like \$500,000 will be required. The interest from such an amount, about \$30,000 yearly, together with \$6,500 received from the community chest, dues and other sources of income, will bring the yearly maintenance fund close to \$60,000.

With such a sum it is thought a museum on a par with the splendid museums in Cleveland and Toledo can be erected. In fact, according to those who have been conferring with Mrs. Carnell, it is her express wish that a building of such nature be erected.

Before any move is made toward erecting a building, however, the most accomplished architects in this line in the country will be consulted in order that the building may be the very latest of its type in every particular.

The building will provide room not only for both permanent and temporary exhibits and necessary offices but also ample quarters for an art school.

ATLANTA TO HAVE MUSEUM OF ART

The generosity of Mrs. J. M. High in giving land and a building to the Atlanta Art Association, has brought a new art museum into being and promises to add momentum to art interest in Georgia and the South generally.

The property is the former High house on Peachtree Street. The plot has a frontage of 180 feet and depth of 200 feet—the wide lawns providing fully for future expansions, and trees and shrubs adding to the attractiveness of the site. The present building is reported to be suitable for museum uses. It is of Elizabethan architecture, within the spaces are large and the rooms well proportioned, a library is already provided, the halls are wide and the stairway well designed and much of the decoration is in keeping with the new purposes to which the building is to be put. One masterpiece is a work of the Brothers Adam. The property is estimated to be worth \$100,000.

J. Carroll Payne, president of the Association, and J. J. Haverty, chairman of the executive board, have announced the intention of the organization to develop an important and useful museum which will be known as the High Museum of Art, in memory of James Madison High, late husband of the donor. The formal opening is to be held in October when an exhibition of paintings from the Grand Central Art Galleries of New York City will be shown. A school of art is projected in connection with the museum.

The Atlanta Art Association, which is five years old, had its inspiration in the Gibbs Art Gallery of Charleston. It has held a number of important temporary exhibitions and already has developed a permanent collection of thirty canvases. The trustees are John W. Grant, William E. Chapin, Harry M. Atkinson and Edward Inman. They have established a substantial basis of support and are prepared to push the new project vigorously. Work is already going forward in the newly acquired building and questions of reorganization are being studied.



PORTRAIT OF THOMAS SULLY AND HIS WIFE By HIMSELF
Recently sold to a Southern collector by the Ehrich Galleries. The painting is illustrated in Biddle & Fielding's "Sully."

ELKINS' WILSTACH PAINTINGS SHOWN

PHILADELPHIA.—Visitors to Philadelphia during the Sesqui-Centennial will not be deprived of a view of the city's art collections because of the work of construction still in progress on the new Art Museum.

The gems of the William L. and the George W. Elkins collections, together with the finest examples from the Wilstach collection, have been hung at the Pennsylvania Museum, Memorial Hall, and will remain on view, free to the public throughout the summer.

Every effort has been made to render the collections of the greatest possible

value both to the casual visitor, who wanders at pleasure through the museum's rooms, and to the student who desires to know the character of Philadelphia's art treasures.

The pictures have been hung in groups according to the nationality of the artists, one gallery being devoted to the English works, one to the French, and one to the Dutch, while the long hall which is usually hung with paintings of the Wilstach collection will contain pictures by American artists from early times to the present era.

The English room, in particular, gives an excellent conception of the wealth of the city collections in this particular school, a wealth which will be enormously enhanced when the McFadden collection returns home at some uncertain date in the future from its present visit to the National Gallery of the Smithsonian Institution in Washington.

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"FOUR-NATIONAL" SHOW IN BERLIN

(Continued from page 1)

development of a distinctly national art. For in truth there is nothing that markedly distinguishes the works of the different nations and it may be assumed that greater variety would have arisen from seclusion and isolation. It is obvious, that France and Germany are leading in the modernistic movement and it is interesting to see f.i. in the works of the American artists how happily the general trend has in this country been brought to fruition. I noticed such refinement and discriminating taste in paintings by Maurice Sterne, who is represented by a work called "Harvest" and a still-life in another by Preston Dickinson, in a view of "Clinton Square" by C. K. Chatterton, I liked very much the clear and clean-cut realism of one of Demuth's compositions, the playful earnestness of Randall Davey's "Assess." A strong gift of characterization comes forth in a portrait by Thomas Benton, which is entitled "New England." "Against the Dark" by Arthur B. Davies catches something of a romantic spirit in giving before a sombre background ascending and descending figures clad in immaculate white. There is verve and sure wielding of the brush in a small, yet well chosen example of Edward Hopper's art, while I do not relish a landscape from Alaska by Rockwell Kent and paintings by Robert W. Chanler. No more than solid workmanship is displayed in two paintings by Paul Burlin, while there is vigor in drawings by Cecil Howard. In the adjoining rooms one proceeds to the collection of English art centered on a large decorative painting "Dawn" by Glyn Philpot, which though modern in spirit, fails to convince through lacking grandeur of composition and because of its curiously dull colors. There is further Augustus John with two portraits and a flower still-life, examples of solid conventional painting, while two canvases by Duncan Grant impress through a more personal observation. They are full of throbbing life, of sheer joy of the craft and painted in vigorous impasto. A faint and light indication of an "Interior" is given by Paul Nash, and there is dexterity and verve in a London theme treated by A. R. Thomson. Next one moves into the rooms given up to French art where a group of cubistic paintings composed of works by Braque, Leger, Picasso, Gris first meets the eye. Braque undeniably in this assembly bears the palm. His compositions have quality through utmost delicacy of tones and gradations, while the others are more or less extreme variations of a formula. One who breaks away into new grounds of his own is Georges Roualt; he transcends the merely illustrative and imparts the substance with an inner force and underlying import. Maurice Utrillo's paintings have also that quality of suggestiveness innate in great art and there is further an entrancing landscape by M. de Vlaminck, which greatly contributes to the standard of this section. Matisse is the one who has more than anyone else influenced the present generation, through having perfected a manner which has most ingratiatingly welded solid form and rich gradation of brilliant color. In this exhibition a still-life entitled "Torso" gives just a hint of his capabilities. The German section has been carefully put together in Berlin by the museum authorities in co-operation with Mr. de Zayas, Mrs. Harriman's delegate, and in fact includes the best that is at present produced in Germany in the line of art. They are familiar to us these works by Pechstein, Heckel, Kirchner, Schmidt-Rottluff, initiating bold design and colors in the modern movement, we love Hofer's more thoughtful and meditative manner, we admire Otto Dix's intensification, we revel in P. Klee's scurrilous imaginativeness, we have taken a fancy for Lyonel Feininger's subtle cubism as well as for the colorful mysticism of Emil Nolde and the angular grace of

Romney Portrait Brings Record Price

(Continued from page 1)

brimmed white straw hat with a brown bow. The lovely face with its very winning expression is one of Romney's most sympathetic transcripts of fresh English girlhood. A very excellent mezzo-tint engraving of this painting was made by John Jones, the celebrated English Engraver, in 1784. The canvas size is 30 by 25 inches.

Charlotte Davenport was a daughter of Ralph Sneyd of Keele, Staffordshire, and was born in 1756. She died in 1829. She was a cousin of Honora Sneyd, whose name has been associated with that series of portraits by Romney known as the "Serena" pictures. Charlotte Sneyd married Davis Davenport of Capethorne, member of Parliament for Cheshire, in 1777.

Portrait Attributed to Stuart Found

COLUMBUS, O.—What is believed to be a genuine oil painting by Gilbert Stuart has been unearthed by a Columbus antique dealer and is attracting the attention of art experts throughout the country.

The canvas, measuring 25 by 30 inches and enclosed in what is claimed to be a heavy Chippendale frame, is of Will M. Richardson, a doctor of humanity at the University of Glasgow, and, himself a noted man of letters and the arts in his day. Although dimmed and cracked with age, it still retains some of the exquisite coloring and the diffused light effect which were dominant characteristics of Stuart's technique.

The portrait is in the possession of Charles Cluff, antique dealer, 1400 North High Street. It is said to have been executed between 1783 and 1793.

ATWOOD PORTRAIT OF LINCOLN SHOWN

SPRINGFIELD, Ill.—The exhibition in this city of a portrait of Abraham Lincoln, painted from life in Springfield, in 1860-1861, by Jesse Atwood, noted artist of that day, has aroused keen interest among local students of Lincolniana and others.

The portrait is the property of J. W. Young, Chicago art dealer who brought the picture to Springfield recently. It is being shown by him at Hotel Abraham Lincoln.

The portrait was acquired from the collection of former Governor Samuel W. Pennypacker, of Pennsylvania, who purchased it from Clara V. Fisher, a granddaughter of Jesse Atwood.

Documents obtained by Mr. Young from Governor Pennypacker, along with facts revealed by a search of the records at the state historical library, definitely establish the authenticity of the portrait as having been painted from life by Atwood.

Mr. Young is now anxious to learn whether any of the other portraits painted by Mr. Atwood, while he was in Springfield, are still in existence.

If any can be found, he said he would be glad to exhibit them in Chicago at his galleries. He stated that he would also be glad to pay a good price for the original letter of a photographic copy known to have been written by Lincoln to Mr. Atwood.

Otto Mueller. But this time I can abstain from detailed comment as all these paintings will participate in the circuit that shall soon bring them before the eyes and authority of American art circles, who will thus be enabled to judge for themselves.—F. T.

OLD MASTERS ARE TO BE X-RAYED

Alan Borroughs of the Fogg Museum, Harvard University, has sailed on La Savoie to X-ray 200 masterpieces at the Louvre and the Berlin Museum through an arrangement entered into between those institutions and Harvard University.

Paintings by Raphael, Velasquez, Rembrandt, da Vinci, Titian, Rubens, Correggio, and other famous masters will be photographed to establish X-ray evidence of their styles of painting, which may be used later in tests to discriminate true works of old masters from copies by their students and from forgeries.

At the Fogg Museum, Harvard University, photographs of more than 300 paintings have detected modern re-touching or repainting, and discriminated infallibly between modern and ancient paintings. What appeared, for example, to be an excellent XIVth century Siennese painting was discovered to be a modern forgery. This painting now hangs at the Metropolitan Museum of Art as an example of remarkable forgery and as a warning to connoisseurs and collectors.

"We do not expect to find any forgeries at the Louvre or the Berlin Museum," said Mr. Borroughs, who is accompanied by his wife, Molly Luce, the painter. "This is not the purpose of the trip. The great value of the X-ray is in showing the character of the underpainting or the preliminary work done by the painter before he finishes the surface. The preparatory strokes show faintly in the X-ray pictures. The painting may be made over a sketch or over a rough draft. The tricks of the painter in his approach to the work are detailed in the X-ray pictures."

"It is necessary, however, to have X-ray photographs of a number of paintings by one master and to study them with great care before the characteristics of his style are established. We have made enough X-ray photographs of Rembrandt's work and for discriminating it from members of his school. In the case of Rubens, the study may be particularly difficult, as it is well known that the painter worked in cooperation with many pupils. His brush-strokes and theirs may be found intermingled in the same picture. It may require the study of a great many pictures to disentangle the styles of Rubens from that of others of his school."

"The X-ray has absolutely no damaging effect on paintings. I would consider myself particularly lucky if I had a chance to X-ray Mona Lisa. She is so popular that it may be considered inexpedient to remove her from the walls for this purpose."

"I will be permitted to work at times when the public is not admitted to the galleries. I expect to X-ray about 150 pictures in Paris and fifty or more in Berlin. If the painting is large, it is necessary to photograph it in sections, each X-ray picture being 14 inches by 17 inches. With good conditions I can photograph about seven paintings in a day."

"The X-rays have an amazing power to expose the hesitating work of a copyist, as opposed to the bold, free strokes of the master. The great painter is usually translating on to the canvas a thing which exists clearly in his imagination. The copyist or pupil is painfully working up a canvas to make it look like another canvas or sketch. The pupil keeps changing his lines and adding little touches. The master usually paints the outline of a cheek, for instance, with a few strokes which give him exactly what he wants."

The X-ray's great ability to detect modern forgeries is due to the fact that the old painters used mineral colors, which stop the X-rays, so that the painting registers itself as a shadow-graph, while in modern paintings vegetable colors, transparent to the X-rays, are used. Moreover, ancient paintings having lost their oils by volatilization, are so condensed that they stop X-rays.

The X-ray method will be extremely valuable also in detecting fake furniture, according to Mr. Borroughs.

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THE ART THIEVES

According to the *Herald-Tribune*, whose account of the recent thefts of art objects from New York galleries we publish in this issue, there is an organized band of thieves who specialize in works of art. The *Herald-Tribune* also suggests that the band is only moderately well informed in art values, and that there is a possibility that the objects stolen will be disposed of in small auctions or to dealers who are not acquainted with the activities of the art world. It advances as reasons in support of this that many objects of equal or greater value to those taken have been untouched.

It hardly seems possible that this can be true. Two, among many others, of the objects stolen from P. Jackson Higgs would seem to refute the theory. It is improbable that persons intending to dispose of goods to an unsophisticated market would make a point of stealing objects such as the silver Hercules or the Riccio inkstand. Each of these pieces is unique and, from the art collector's point of view, that fact adds tremendously to their value. To obtain a price at all commensurate with their actual values, therefore, they must be offered to someone well versed in Italian art and they are too easily identifiable to be at all publicly offered. The suggestion that wealthy bootleggers may be forming collections by somewhat the same methods that they relieve the nation's thirst holds interesting possibilities.

One thing seems evident. There must be someone sufficiently acquainted with art to select the objects to be stolen and he must, at the same time, have connections which afford him either a wealthy and ignorant or wealthy and sophisticated market, more probably the latter. He may very well be a man who, like "fences" in other kinds of stolen goods, has an established and apparently legitimate business.

SIMPLIFIED MUSEUMS

The public went too seldom to the museums, stayed too short a time and saw too little, said Sir Robert Witt, chairman of the National Art Collections Fund, at the Museums Association Conference at Bournemouth recently. Museums were too hard to find. "It is a remarkable fact," he said, "that not even those who

live in the same street ever seem to have heard of their existence. Sometimes I find a lamppost direction to the public baths, occasionally to the railway station, but to the museum scarcely ever, and, being found, too often it is of forbidding aspect. If gay posters and well-designed printed notices would tell me at your doors what you wanted to show me, the piece de résistance on your menu, I would be tempted and trapped within your turnstiles in a trice. As an ordinary member of the public, I would wish you to reduce the chaos of massed material into order for me. I gaze at repetitions that weary, parallels that confuse. The profusion is sickening, not inspiring. I am unimpressed by your richness. My brain is bewildered, not stimulated, my interest soon flags, my perceptive power grows blunt, and I seek, usually in vain, for a comfortable chair. As a student, specialist, and collector on the other hand, I delight in your crowded cases. This dualism must be carried into organization and arrangement of the museum. It can only be done by exhibiting less and storing more."

ELIZABETHAN PAINTING

In conjunction with the tercentenary of Francis Bacon an exhibition of late Elizabethan art is being held at the Burlington Fine Arts Club, and while the collection on view contains many fine examples of Elizabethan furniture, metalwork, and textiles, its primary importance is due to the fact that here, practically for the first time, a serious effort is made to discover the beginnings of a genuine English School of Painting between 1570 and 1610.

During this period there was an enormous output of portraiture in London, and though at first foreign artists dominated the situation, the work of these permanent settlers soon began to show characteristics predominantly English. In this connection it is worth recalling that even the great Holbein was not above seeking instruction in miniature painting from Luke Hornebolt, presumably with a view to bettering his position by meeting the English taste in these matters; and it may be conjectured that there still persisted in Tudor times an art tradition indigenous to the soil and derived from the illuminators of mediæval England. Historically, the painting of the Elizabethan age is of peculiar importance, because it marks the transition from a period of complete foreign domination to the rebirth of a distinctively English school.

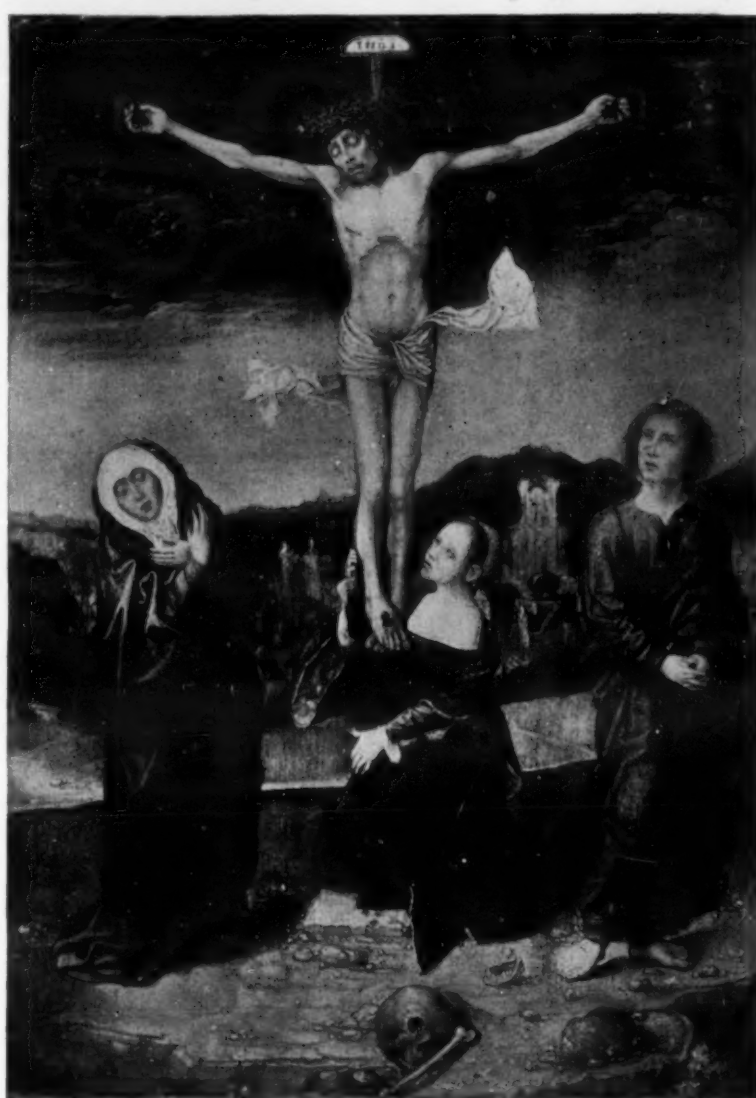
To ascertain the actual authorship of Elizabethan portraits, such as those shown at the Burlington Fine Arts Club, is a matter of great difficulty, because the majority of these portraits came from a few studios, headed by the leading painters of the period, each assisted by a group of apprentices and craftsmen. Consequently, it is probable that several men often co-operated in the production of a picture. Recent research has made progress chiefly by clearing the ground of wrong attributions, and the way is now open to more precise and scholarly investigation. Long past are the days when Elizabethan portraits could be lightly attributed to Zuccherro, the elder Gheeraerts, or Lucas de Heere. Modern criticism has been devastating as regards the work formerly given to these painters. Mr. W. G. Constable, in his admirable introduction to the Burlington catalogue, tells us of Zuccherro:

"Nothing exists which can be attributed to him with even a shadow of justification, save perhaps two portrait sketches of Elizabeth and Leicester in the British Museum."

With equal insistence the same authority declares:

"Of the work in England of Lucas de Heere and of Marc Gheeraerts the elder, nothing certain survives."

Thanks to Mr. Lionel Cust it was established some years ago that the monogram HE, long considered to mark the work of Lucas de Heere, is really the



"CRUCIFIXION"

By BARENT VAN ORLEY

Recently Purchased by the Detroit Museum

Detroit Buys Van Orley "Crucifixion"

BERLIN.—As already announced in THE ART NEWS, Dr. Valentiner has acquired for the Art Institute in Detroit from the van Diemen gallery in Berlin a most characteristic painting by the court-painter Barent van Orley from Brussels (1492-1542). This "Crucifixion" is an early work of the master and is related in style to the one in the Kaiser Friedrich museum in Berlin. The beauty of design and the intensity of emotional expression can be traced in the reproduction on page 6, but the original is conspicuous for the rich and full-bodied colors of the figural composition in the foreground, while the

landscape is especially alluring through a romantic note which makes one think of Grunewald's phantastically eloquent brush. The acquisition of this painting is the more important as authentic works by this master rarely appear on the market.

A number of exceedingly valuable paintings have lately been acquired by the gallery van Diemen. Of unusual interest are a large portrait painting by Titian and an early work by Rembrandt, the likeness of an old woman. Two Franz Hals and several Pieter de Hooch are also the property of the gallery.—F. T.

signature of the Flemish painter Hans Eworth, who came to England about 1543, and was still working here in 1574. Eworth's style, and very possibly his own hand, may be seen in the half-length portrait of "A Lady" (8), dated 1573. Mr. Constable admits a "bare possibility" that the "Queen Elizabeth" (18), lent by the Duke of Portland from Welbeck, may be by the elder Gheeraerts, but considers the probabilities favor the son, to whom it is given in the catalogue. Though there are undoubtedly many works in England by Marc Gheeraerts the Younger, about several doubt still exists, and despite superficial resemblances, it is questioned whether the interesting painting of "Queen Elizabeth's Visit to Blackfriars, June 16, 1600" (19), usually attributed to him, is by the same hand as the Welbeck "Queen Elizabeth."

Family resemblances between the handiwork of various Elizabethan painters have a parallel in a close family relationship. Both the Gheeraerts, father and son, married daughters of Troilus de Critz, a Fleming settled in England since 1552, and so became brothers-in-law of the Sergeant painter, John de Critz. Isaac Oliver, the miniaturist, married a daughter of the elder Gheeraerts, and so became nephew to John de Critz, who himself was associated with the English painter Leonard Fryer. How all these painters interacted on each other is a matter of conjecture, but it is reasonable to suppose there were native as well as foreign influences at work. Mr. Constable has compiled a list of more than thirty painters active in England during the Tudor period, and most of these have quite English names, notably the Sergeant painters, William Herne (1572-81), George Gower (1581-96), and Leonard Fryer (1596-1605), and John Bettes known by his fine portrait of "Edmund Butts" at the National Gallery. At pres-

ent most of the painters in Mr. Constable's list are hardly more than names to us, and though some may eventually be proved to be the authors of portraits hitherto unattributed it is to be feared that documentary evidence of their activity will be of little help in establishing the right attribution of particular paintings. It must be suspected that in many instances a commission, definitely given to one painter, was actually executed by another, his colleague or assistant.

Some day perhaps we may learn who were the authors of the unknown Wiloughby portraits (Nos. 6 and 7), dated 1573, and of the "Edward Grimston, 1590" (16); but all we can say at present is that these excellent paintings show a high standard of draughtsmanship rare in England at the period. Disregarding names and authorship, the general trend of the paintings at the Burlington shows how rapidly the influence of Holbein waned in England, how a Franco-Flemish style, based in the main on the work of the Pourbus, Clouets, and, to some extent, Antonio Mor, became the fashion, while traces are discernible of a persistent emphasis on line which links the new movement to the native tradition of English illumination.

This insistence on line is particularly noticeable in the work of the miniaturists, and it must be admitted that it is in miniature painting alone that we find native talent of the first rank in Elizabethan pictorial art. No other paintings at the Burlington reach the high pitch of excellence revealed in the magnificent group of miniatures by Nicholas Hilliard and Isaac Oliver. That Hilliard was influenced by the traditions of mediæval illumination is suggested by the keen sense of decoration and design that distinguishes all his work, and conviction on this head will be immensely strengthened by all who note the dainty calligraphy of his pen-drawing of "A Lady in Court Costume" (B.2), lent by the *Lancaster Herald*. In this exquisitely

OBITUARY

GEORGE INNESS, JR.

CRAGSMOOR, N. Y.—George Inness, Jr., painter of international reputation, died at his Summer home here on July 27th.

The cause of Mr. Inness's death was given out at his home here as acute indigestion.

During the last year Mr. Inness had traveled about the country lecturing on his work and he came here recently from his winter home at Tarpon Springs, Fla.

George Inness, Jr., who recently was one of three trustees of the Century Company, publishers, inherited in large measure his celebrated father's gift for the palette and brush. He signed his paintings "Inness Jr."

His best known canvas, an allegorical painting entitled "The Only Hope," precipitated a controversial discussion of religion at an annual meeting of the Chamber of Commerce of the State of New York on May 7, 1925. The work was exhibited at the meeting, and Irving T. Bush and some of his friends proposed that the Chamber of Commerce sponsor a nation-wide tour for the painting so that it might be exhibited as an inspiration to the country's youth.

The debate became more and more animated, and before it was ended many of the most prominent members of the Chamber had participated, including Mr. Bush, William L. De Bost, Darwin P. Kingsley, Alfred E. Marling, Eugenius H. Outerbridge, William H. Williams, Edward F. Darrell, William Saunders and Frederick H. Ecker. The resolution of Mr. Bush and his associates was finally laid on the table.

The artist went to Florida long before the real estate boom in search of inspiration for his brush, and he painted many landscapes. Reviews of his Florida landscape collection, exhibited at the Edison Galleries in New York in May, 1918, called attention to the fact that the painter "turned a resolute back upon the haunts of the tourist, upon Palm Beach and Miami, and preferred the lonely solitudes."

In November, 1916, Mr. Inness sold twenty-one paintings including some of the masterpieces of his late father, to Henry Reinhardt & Son, for a sum said to have been \$200,000. They were the Inness paintings which had been retained by the family of George Inness after the death of the great artist and after the disposal of the rest of the collection at the American Galleries in 1895.

George Inness Jr. was born at Paris, France, on Jan. 5, 1854. He was a pupil of his father in Rome, from 1870 to 1874 and then for a year in Paris in 1875. He married Julia Goodrich Roswell-Smith. After living in Boston they came to New York where Mr. Inness occupied a studio with his father in 1878. He lived with his family in Montclair, N. J., after 1880.

Mr. Inness had a studio from 1895 to 1899 in Paris where he exhibited annually at the Paris Salon. He received honorable mention at the Paris Salon in 1896 and a gold medal in 1900. He was invested with the title of officer of the Academie des Beaux Arts, Paris, in 1902.

Mr. Inness was a member of the Salmagundi Club and the National Academy of Design.

He was author of "Art, Life and Letters of George Inness" published in 1917.

Mr. Inness is survived by his widow, two daughters, Juliet I. Cox and Elizabeth I. Greenley, and a sister, Mrs. Jonathan Scott Hartley.

decorative example of unerring penmanship we recognize Hilliard as the remote ancestor of Aubrey Beardsley. The exceeding richness of this collection of miniatures makes selection embarrassing, but "Sir Henry Slingsby" (D.21), with its meticulous delineation of the hair; "Ludovick Stuart, 2nd Duke of Lennox and Richmond" (D.18), for its freshness of coloring; together with his "Queen Elizabeth" (D.6), and "Self-Portrait" (C.1) may be cited as particularly interesting examples of his art.

Rather less of a decorator than Hilliard, and rather more of a realist, Isaac Oliver excelled in the subtlety of his modeling and shading. The virility of his draughtsmanship inclines us to believe in the legend that he also painted in oil on a larger scale. This legend still awaits confirmation, but meanwhile we can admire the deep sense of character revealed in his "Earl of Essex" (D.17), "Sir Richard Leveson" (D.2), "Thomas Howard" (D.25), and other miniatures here.

(Frank Rutter in *The London Times*)

CITY COMPANIES EXHIBIT IN LONDON

LONDON.—Mr. Reginald McKenna opened on July 21 one of the most remarkable exhibitions ever held at the Victoria and Albert Museum. It consists of a comprehensive collection of works of art belonging to the Livery Companies of the City of London.

The inception of this display originated at the Museum, and when in June last Lord Eustace Percy, President of the Board of Education, wrote to the principal City Companies their response was immediate and favorable, as were the replies of other bodies appealed to in turn. In the end no fewer than fifty-eight companies promised to contribute, with a result that exceeds the expectations of those who organized the exhibition.

The Companies, therefore, deserve the heartiest thanks for their generosity, as do the Museum authorities for their initiative, while, in his own way, Mr. W. W. Watts, formerly keeper of the Department of Metalwork at the Museum, has rendered invaluable service in organizing and arranging the show. Much of the plate was stored in the treasuries of the various Guilds, and many pieces were placed in banks for safety, which distribution involved long search and research on the part of Mr. Watts, whose experience and knowledge have been of the utmost importance in the formation of the exhibition, and in the preparation of the catalogue.

The exhibits are so numerous and varied that the merest general summary only is possible in the space at our disposal. The silver alone deserves a full description, not wholly on account of its artistic and historical importance, but because, with few exceptions, it is the work either of English craftsmen or of silversmiths resident in this country—such as, for instance, Paul Lamerie, who proved to the Worshipful Goldsmiths' Company what tricks of fantasy and technique he could play to their wide-eyed wonderment.

Note the extraordinary two-handled silver-gilt cup and cover (120) made by him in 1739. To the same company we owe the early (1503) Cressener cup (74), a complete set of James I. apostle spoons, the handsome Charles II. Seymour salt-cellar of silver-gilt and crystal which is referred to by Pepys; and a silver 1752 chandelier, the only one in the possession of any of the City companies—the others of English make known are two in Russia.

The Mercers and the rare Leigh standing cup and cover (1) of 1499; from the Skinners comes a large salt cellar dated 1676, the gift of Benjamin Albin; the Barbers own the beautiful standing mazer and cover which Henry VIII. gave to the Company and Pepys wrote about, and the somewhat crazy but interesting Royal Oak Cup presented by Charles II. There are also graceful loving-cups of the reign of Charles I., as well as the more austere specimens of the Commonwealth era. The silver of the Restoration period is richly ornamented, and the Eighteenth Century is represented by excellent punch-bowls, wine-coolers (see No. 21), candlesticks, and cups.

MANET BOUGHT FOR MELBOURNE MUSEUM

LONDON.—On behalf of the Felton Trustees, Mr. Frank Rindler has purchased from Messrs. Knoedler, Old Bond street, for the National Gallery of Victoria, Melbourne, the "Maison à Rusel," which is one of the finest pictures of its kind ever painted by Edouard Manet.

Manet is best known by his figure subjects, but the painting of a typical French house acquired for Australia is outstanding in his oeuvre.

Drawings Shown At the Uffizi

FLORENCE.—The Uffizi Gallery has a collection of prints and drawings amounting to over one hundred and fifty thousand, a portion of which the public enjoys each year by means of small exhibitions carefully limited to one period, sometimes to one artist or one special style of work. Professor Odoardo Giglioli, head of the Print Room, has just thrown open to the public a new exhibit which is exciting unusual interest. It consists of decorative drawings by the best Italian masters from the XVth to the XVIIIth century, predominance being given to the Florentine school, which found its most perfect expression in draughtsmanship rather than in color.

The earliest design shown is a highly finished drawing of a censer by Antonio Pollaiuolo, which has the rare distinction of being signed "Antonio del Pollaiuolo, horafo." Unexpected is the design for a tarsia choir-stall by Benozzo Gozzoli, in which classic porticoes enclose a suggestive landscape with small figures. When Tanai de' Nerli commissioned Filippino Lippi to paint the altar-piece for his family chapel in Santo Spirito he intended to complete the decoration with a stained glass window; the sight of Filippino's fine design for it, depicting the legend of St. Martin, causes regret that the project was never carried out.

Among the work of a later period there is a design by Sodoma for a ceiling in the castle of Belcaro, near Siena, the only known decorative drawing by this master which has come down to us. An interesting drawing by Vasari is a frontispiece for one of the numerous albums in which he kept "disegni di pittori eccellenti, antichi e moderni." In the midst of a classic scheme of decoration is a carefully finished portrait of his hero, Michelangelo.

There are some curious early XVIth century designs for pavement tiles by a Franciscan friar, Frate Domenico, who worked for the Medici. They consist of geometrical wheel and knot patterns, equally amazing for their intricacy as for their mathematical precision. A beautiful drawing of a saltcellar by Benvenuto Cellini is perhaps a first idea for the famous golden salt-cellar at Vienna. The drawings of the XVIIth century show a vogue for elaborate lamps, vases, and table decorations from which craftsmen today might take many hints. The beautiful centre-piece by the Florentine painter, Benedetto Luti, is also a human document; in one corner he has written: "Luti invento e disegno per le sue nozze." (This was invented and designed by Luti for his marriage feast.)

Emperor's Carpet Still in Vienna

BERLIN.—The director of the Oesterreichische Museum in Vienna, Dr. Trenkwald, in a Viennese newspaper flatly contradicts the news coming from London stating that the famous "Emperor Carpet" has been sold to a firm in London. Everybody visiting the Oesterreichische Museum can see with his own eyes that the "Emperor Carpet" forms now as ever part of the collection. It is an Ispahan of the XVIth century carried out in silk and has, authorities affirm, never left the Viennese museum. The carpet is unique and there has never been the slightest intention to part with this priceless treasure. The misleading news of its sale has been provoked through the fact that the item at present in London also is of Ispahan origin though of later date and woven in wool. It was sold by the museum authorities on the reason that this institution possesses still an exact replica of this carpet.—F. T.

STATUE OF A YOUTH FOUND AT MARATHON

ROME.—Carefully freed from the incrustation of sand and gravel which covered it, the statue of a youth, found by some fishermen in the Bay of Marathon, has been placed in the National Museum of Athens.

It is as yet unknown whether the statue represents some divinity or mythical figure or if it is simply a likeness of some particular young Greek of long ago. It is, however, an admirable piece of sculpture which unites a dignified sense of harmonious modeling to the dignity of its lines. The left arm is bent and the hand shows the traces of a support as though it had been holding some object which was rather large and heavy. The right arm is lifted and the hand is in a position as if grasping something small with the thumb and first finger. The head bears a little crown with an ornament in the front which recalls that of the Egyptian statues, adorned with serpents. It is particularly interesting that the patina of the statue has been found to be very different from that of the ordinary bronzes of the excavations which were often treated by chemical processes. The patina of this Marathon statue is natural.

Lying near the statue, at the bottom of the sea, has been found the arm of another figure. It may be that the cargo of a ship, Roman perhaps, which was carrying objects of art, was sunk in a storm.

Articles of this sort have been discovered also at Ancitera and along the coast of Algeria; other finds like those of the Pompeian excavations, in which were brought to light statues still wrapped in their packing, with fragments of stuff and the wood of their cases prove that even in ancient times objects of art were often brought from distant places and had nothing to do with the art of the country where they were afterwards found.

In regard to this Marathon youth, the supposition is allowable that it is a representation of Bacchus.—K. R. S.

THE OLDEST ITALIAN WRITING DISCOVERED

ROME.—Professor Gallo of the University of Rome, whose specialty is the reading of ancient Latin manuscripts, has been at work in the archives of the Abbey of Montecassino in southern Italy. Here, among a collection of forty thousand documents nearly all of them of great age, he has discovered one which contains the earliest examples known of Italian words and phrases.

This throws light on the first struggles of the language of the people to escape from its classical bonds, and bears the date of 819. It came originally from S. Martino di Volturno.

The very oldest document in these archives is a parchment from Taranto, of 809. But in it are no words in the vulgar tongue. The two earliest previously brought to light which showed the primitive Italian, were from Campania, and bore the dates respectively of 963 and 964.

Linguists will feel sure that if among the austere walls of a notary's study (for this is a legal document) words and phrases of the new popular language were able to find their way, there can be little doubt but that outside in the free air, the new language was already beginning to be used by the people. This discovery makes Italian a very old speech, long antedating Dante.—K. R. S.

Michelangelo of St. Anthony Found

ROME.—A painting on wood by Michelangelo has been discovered at Bologna.

The picture represents the Flagellation of St. Anthony, and is described in the works of Vasari, the contemporary biographer of Michelangelo and other artists. It is valued at 20,000,000 lire (about £140,000). It belongs to a family named Giovannini, whose picture gallery is very well known.

The discovery was made during the restoration of the picture when the signature was revealed and was recognized as that of Michelangelo.

EARLY ENGLISH PAINTING UNEARTHED

LONDON.—What is believed to be the only English XIIIth century painting extant has been discovered within the ruins of the monastery at Inchcolm, an island in the Firth of Forth.

The Board of Works are engaged in preserving the monastery, and during operations Mr. J. W. Paterson, the chief architect, unearthed a panel, 6 ft. long, depicting priests swinging censers.

Inchcolm, the "Island of Columba," is mentioned in "Macbeth" as the place where the defeated followers of Sweno, King of Norway, found burial. The Augustinian monastery was founded in 1123 by Alexander I. as a thank-offering for his escape from a storm.

XIV-XV CENTURY PAINTING IN ATTIC

ROME.—In an attic of the old parochial church of San Giorgio at Pordenone in Friuli the priest Don Luigi Coromer has lately had the agreeable surprise of unexpectedly finding a most interesting work of art, which has been lying there for many years unknown. This church has been reconstructed and differs very much from its primitive form, and although there are some good pictures in the Cathedral and the Church of San Marco in the same town, this present work was quite forgotten.

It consists of a representation of a life-size figure of Christ, executed with a fine and original technique, and belongs to the end of the XIVth or the beginning of the XVth century. It is probably the work of some patient monk, a student of anatomy and a fervent admirer of Donatello.

The Christ is remarkable for its line and its anatomical correctness, as well as for its impressive aspect of grief and of death. The face has a majestic expression. Unfortunately the picture has suffered from dampness, but it will be carefully restored. The people of Pordenone are raising money by popular subscription to erect a new and rich altar where the precious work will be placed.—K. R. S.

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PRICES AT THE CASTIGLIONI SALE

ROME.—The Castiglioni sale at the Hague, brought together buyers from all parts of Holland and other countries. The pictures came in the larger part from Belgium, from Austria and Switzerland. They belonged to the collections of Camberlin d'Anoules, Castiglioni, Schindler, Fritz Meyer and the Countess Platen.

The following prices were realized: a small Rembrandt was sold for 30,000 florins to a Berlin purchaser; a Jan Steen reached the sum of 30,000 florins; a small portrait attributed to J. Buijs was bought by a Dutch collector for 11,500 florins; a portrait of Huygens went to the Municipal Museum of the Hague for 7,800 florins; a little Madonna of the Mandl collection, which was thought to be a Gerard David, was taken by a Swiss collector for 19,000 florins. Another small Madonna by an unknown master of Bruges was purchased by a Dutch connoisseur for 18,000 florins, and a Van Goyen from the Schindler collection brought 10,200 florins.

A Swiss collector paid 12,500 florins for a small Van der Meer. Another painting by the same artist sold for 13,500 florins; a Bosboom remained in Holland at a price of 24,000 florins; a Maes was sold for 10,000 florins; two works by Jacob Van Ruysdael reached respectively 16,800 and 11,800 florins, while a Millet went for 8,000 florins.—K. R. S.

Auction Reports

HOWARD, WESTON, ET AL. PAINTINGS AND DRAWINGS

Christie's, London.—Paintings and drawings from the collections of John F. Howarth, Lady Weston, Mrs. Derwent Wood and others were sold on Friday, June 25. The total for the sale was £11,078/6/0. The more important items were:

5—David Cox. A View at Beetws-y-Cord. Drawing; Agnew.....	£63
36—P. Nasmyth. A Woody Landscape; Agnew.....	315
41—Alma-Tadema. Between Hope and Fear; Sampson.....	399
42—Monticelli. Women at a Fountain; Cremitti.....	63
50A—David Cox. A Landscape in Derbyshire; Sampson.....	120/15
73—J. S. Sargent. Head of a Girl; Cintas.....	131/5
79—Boudin. Harbor Scene; Eccles.....	89/5
96—Fantin-Latour. Asters in a Glass Vase; Carroll.....	99/15
98—Von Herkomer. The Foster Mother; Sampson.....	210
104—Cotman. The Lake. Drawing; Agnew.....	189
105—Cotman. Rocky Landscape. Drawing; Agnew.....	194
106—Cotman. The Landing. Drawing; Gooden and Fox.....	199/10
107—Cotman. The Shepherd. Drawing; Agnew.....	225/15
109—Cotman. Mountain View. Drawing; Agnew.....	115/10
134—Cotman. River Scene; Gooden and Fox.....	462
135—David Cox. Flying the Kite; Agnew.....	1,575
136—David Cox. Ploughing; Vicars.....	115/10
137—Copley Fielding. The Glyddr Mountains; Dunthorne.....	157/10
150—Turner. Pembroke Castle. Drawing; Agnew.....	1,050
151—Turner. Tintern Abbey. Drawing; Agnew.....	273
152—Turner. Dover, from Shakespeare's Cliff. Drawing; Agnew.....	735
153—P. De Wint. Haymaking near Norwich. Drawing; Agnew.....	294
156—Bonington. On the Seine, Morning; Gooden and Fox.....	262/10
163—J. Stark. A Corner of the Wood; Chubbe.....	294
165—J. W. Waterhouse. March Winds; Sampson.....	126

OLD MASTERS

Christie's, London.—Pictures and drawings from the collections of Lord Burgh, C. Morland Agnew, Lawrence B. Phillips and others were sold on Friday, July 9th. The total

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Sold by The Grand Central Galleries to a Detroit Collector

for the sale was £46,874/6/0. The more important items were:

16—Tintoretto. Portrait of the Artist; Rothschild.....	£336
26—Turner. View Looking Over a Lake; Langton Douglas.....	4,410
27—Turner. The Garden of the Undercliff, Isle of Wight; Sampson.....	3,097/10
28—Turner. A View in the Isle of Wight near Northcourt; Sampson.....	6,247/10
33—Zoffany. Portrait of R. H. A. Bennett; Duveen.....	1,942/10
49—Gainsborough. Portrait of Sir John Durbin; Leger.....	110/5
52—Bartolommeo. Madonna and Child; Beasley.....	105
55—Zoffany. Portrait of William Hodgson; Gooden and Fox.....	315
56—N. Maes. Portrait of a Gentleman; Leggatt.....	126
78—Lely. Portrait of James II; Termain.....	189
81—Gerard David (School). Triptych. Christ, Mary and Donors; Spink.....	357
92—Reynolds. Portrait of Lady Jane Halliday; Nicholson.....	241/10
110—C. De Vos. Portrait of a Gentleman; Samuels.....	378
113—Wertmüller. Portrait of Aimée Franquetot de Coigny; Duchesse de Fleury; Brown.....	273
118—Bartholomaeus Bruyn. Scenes from the Life of the Virgin; Chiesman.....	315
119—Pannini. Roman Ruins; Martin.....	367/10
121—Beechey. Portrait of Charles Noverre; Farr.....	368/10
124—L. F. Abbott. Portrait of Admiral Vexhall; Leger.....	304/10
127—Gainsborough. Portrait of an Officer; Windley.....	210
129—Filippino. Lionel. Saviour with Twelve Apostles and other Saints; Buckley.....	525
131—Raeburn. Portraits of John Johnstone, his Sister and Niece; Samuel.....	5,250
132—Vigée le Brun. Portrait of Countess Isabella Morini Albizzi; Leger.....	997/10
133—Fancet. The Bird Cage; Farr.....	220/10
134—Nattier. Portrait of Lord Brooke; Smith.....	1,680
135—Nattier. Le Silence; Honkin.....	2,100
136—Pater. Le Printemps; Smith.....	840
137—Pater. The Minuet and the Anglers. A Pair; Spink.....	1,785
138—Pater. Le Couronnement d'une Reine; Amor.....	546
139—Hubert Robert. Paysage avec Cascade; Martin.....	1,527/10
140—Hubert Robert. Le Naufrage; Langton Douglas.....	420
141—Hubert Robert. Chateau Ruiné; Leggatt.....	483
142—Hubert Robert. Canal Scene; Tooth.....	1,365
143—Romney. Portrait of Mrs. Bonar and Child; Leger.....	2,100
144—Gilbert Stuart. Portrait of Sir William Molesworth; Farr.....	1,050
153—Raeburn. Portrait of Sir William Pulteney; Sampson.....	546

EARLY BRITISH PORTRAITS

Christie's, London.—Early British Portraits from the collections of Sir William Bromley-Davenport, Sir Duncan Alexander Dundas Cammell, old pictures from the collection of Viscount Ridley, A. W. Maconochie and others were sold on Wednesday and Thursday, July 28th and 29th. The total for the first day's sale was £115,532/15/6. The more important items were:

27—Jan van de Cappelle. Fishing boats in a Calm; Morton.....	£882
44—Rembrandt. Portrait of the Duchess of Lorraine; Guerault.....	3,570
92—Ruisdael. Outskirts of a Wood; Mason.....	472
127—Rubens. Portrait of Michel Ophovius. From the M. C. D. Borden collection; Westmore.....	420
128—Veronese. Portrait of the Countess Porti; Donwer.....	220/10
132—Rembrandt. Portrait of Rembrandt. From the Borden Collection; Smith.....	3,150
133—Ben Marshall. Groom on Horseback; Knoedler.....	1,102/10
144—Raeburn. Portrait of Sir Duncan Campbell; Knoedler.....	5,460

145—George Watson. Portrait of Elizabeth Dregghorn Dennistoun; Leggatt.....	378
146—Mor. Portrait of Mary of Austria; Leger.....	252
147—Romney. Portrait of Mrs. Davenport; Duveen.....	60,900
148—Romney. Portrait of Lady Hamilton; Duveen.....	13,650
149—Tintoretto. Apollo and Maryas; Gordon.....	2,205
150—Ben Marshall. Portrait of "Anticipation"; Smart.....	945
151—Marshall. "Cambrie"; Schraer.....	1,365
152—Marshall. Mares and Foals; Sutton.....	3,045
153—Ruisdael. Woody Landscape.....	420
165—Rubens. Portrait of a Lady; Westmore.....	756

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BERLIN

Stefan Hirsch, whose painting "Winter" was acquired by THE ART NEWS as its first annual purchase, lately was in Berlin and visited the gallery Neumann-Nierendorf, which devotes its activities to the propagation of modern art. Mr. Hirsch, I learned, was extremely interested in the works of a number of German artists represented in this gallery. This interest is reciprocal, Mr. Nierendorf asserts, as photographs of a number of Hirsch's paintings roused the desire of showing next winter the originals in Berlin. There seems indeed a movement afoot in modern art, embracing congenial artists from all over the world, a trend which in Germany has been termed "Neue Sachlichkeit." It is an avowal of ideals of reality and objectivity, restrained to the point of austerity. It is, however, neither dry nor slick, but intensified through the ardent desire to catch essentials only, to give with a scarcity of means the very core of things. In Germany this is no doubt a reaction against the overheated explosion of expressionism, but the fact that modern American art like Hirsch's is developing on similar lines proves the world-wide importance of this endeavor.

The gallery Rothmann of Berlin has sold to the Gemeinde Museum in the Hague a newly discovered painting by Jan Steen. An open square with a church on one side and crowds of people as on a market day, are depicted on the canvas. It is an exceptionally fine example of Steen's art and the news of its discovery created a sensation. It was shown at the Jan Steen Tercentenary thrown open last month in Leiden.

The hundredth anniversary of Adolf Bastian, famous German ethnologist, was celebrated in Berlin with the reopening of the museum of ethnology, dedicated at ceremonies about the end of June. For several years past the museum had been closed to the public, owing to extensive reconstructions and repairs in the interior of the building. Though this work of renovation is not yet brought to an end, the more important sections of the museum have now been thrown open. A judicious weeding out among the overwhelming quantity of objects has taken place, bringing before the public only a select choice of especially characteristic and peculiarly interesting items, while the remaining and by far greater part, will be set up for scientific reference, in a suburb, an hour's

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drive from the centre of the town, in a building once destined to house the collection of East Asiatic art.

From a first walk round through the three floors of the building, a feeling of disparity keeps obtruding, which no doubt results from putting together under one roof collections of rather dissimilar character. The ground floor is devoted to the "Turfan" and "Gandhara" collections, to an East Asiatic section, to works of art from China and India, and one forgets being in a museum of ethnology. This part is by far the most important from a purely esthetic point of view, which is however not the main question for an ethnological collection. Among these exhibits the so-called "Turfan" and "Gandhara" finds will no doubt absorb the greatest amount of interest. They are unique and furnish a rare opportunity to study the art of central Asia in the early Middle Ages. The "Turfan" finds consist of frescoes, discovered in the oasis of Turfan by an expedition conducted by Professor Gruenwedel and Le Coq of Berlin in 1902 to 1914. They were found, Dr. Waldschmidt of Berlin explains in a recent publication, on the walls of Buddhist monasteries, which the monks had built and cut into the porous sandstone of the mountains. A coating of chopped straw, loam, animal hair and a layer of plaster on the top of it, was applied to the walls to adapt them for painting in tempers with the tracing method by means of stippel contours. These frescoes date from the Vth to the Xth centuries A. D. and display obvious affinities to Chinese art. They are remarkable for their vivid and strong colors and their naive yet impressive representation of a variety of themes. Gold leaf has been amply used but has since then been scraped off on account of its value. Both esthetically and scientifically these finds are of the greatest importance.

Dr. Waldschmidt also treats the "Gandhara" sculptures, which—he asserts—represent Buddha for the first time in human figure. The use of the figure has been attributed to the influence of Hellenistic art which is also strongly evident in style and execution. The way Buddha's hair is arranged in these sculptures, the folds of the robe treated in Greek manner throw light on the continuity in Asia of Grecian style and forms. This happy blend between Greek art and Buddhist religious maturity in these works to particularly interesting results and they have proved an extremely important link in the chain of evolution. Alexander's inroad into the country more than five hundred years back had this far reaching influence for the "school" of Gandhara became in the sequel very important not only for India and central Asia, but in consequence also for East Asiatic art. The first floor at last impresses like an ethnological museum. Here there is an ample representation of objects from North, Middle and South America. Weavings, plaitings, primitive implements, wood and stone carvings, feather-work, arms, masques and anything that relates to the life, the customs, the worship and the handiwork of the people, has been united. The great amount of objects makes anything like itemization impossible, moreover such an assembly is noteworthy not for any particular object, but for the general survey upon the output of a people, the parts contributing, as in a mosaic work, toward a vivid and stimulating image of a country and her people. The second floor has been given to Africa and Oceania, i. e., Australia and the islands of the Pacific. In the first named section the bronzes from Benin are of special interest, as witnesses of bygone times of artistic endeavor.

A memorial show of etchings of Joseph Pennell has been arranged by the print room in Berlin. Many of the items bear in the artist's handwriting the note "for the Berlin gallery." It would mean sending owls to Athens to speak in an American paper of Pennell's superior qualities as an artist and as a craftsman. But his work has long since become a European property, it is cosmopolitan in the best sense of the word, like he, Pennell, was a free denizen of the world. That is why he succeeded in finding a convincing expression for many of the aspects of our contemporary world, which he saw and absorbed in globe encircling tours. Especially his depictions of the big centers of industry impose through having caught the spirit of a new era, which in these works is raised far beyond mere delineation.

At the Neumann-Nierendorff gallery is a show of works by Erich Waske, which strike a full and deep key. Color is predominant in these canvases and one forgets the subject matter, delighted by the intensity of the tints. There is an oriental note in these works and that not only because these views actually depict Southern countries, but also for the lyrical repose, the serene swing of the composition. This is attained in spite of

broad planes of well accentuated color boldly built up, but so harmoniously tuned as to result in perfect chime. The gallery sponsors the initial show of works by Karl Grossberg, who follows the new trend of depicting the outer world with utmost fidelity, accurateness and precision. These somewhat sober canvases are relieved by pure and clean colors of an enamellike character which make these small things ring and sing like high-keyed little bells. The perfect skill of the execution is remarkable, although the artist is only 22 years of age.—F. T.

LONDON

Would it be possible ever effectually to rule out the "Knock-out" institution from saleroom politics? This is the question suggested by the Bill brought in by Lord Justice Darling to put a stop to auction-room rings for the purpose of discouraging free bidding. The combine of dealers to restrict bidding to no more than a single individual among their number reacts, of course upon the auctioneer as well as on the vendor, for competition being reduced and the ultimate price limited, the commission naturally does not reach the point it would attain under free play. The dealers on their part contend that all that the seller has to do is to place a reserve, at what he considers an equitable figure, upon his goods, but this, of course, is apt to lead to the failure of bidding to exceed that figure under any circumstances, since details of the kind are inclined to leak out, none quite knows how. Lord Darling's Bill provides for a fine of £100 and six month's imprisonment for infringement of the new anti-knockout regulations, but it is difficult exactly to see how the crime could be brought home to delinquents. If as heretofore, small private auctions should be held in the vicinity of the salerooms among the combined dealers, then of course such an action could be followed up by legal proceedings, but there are various ways in which business could be carried through without any such meeting taking place. The display of a copy of the Bill in every Auction room, a course advocated by the Incorporated Society of Auctioneers, would, however, exercise a certain moral effect, and discourage to some extent disregard of its rulings.

I feel that it is a matter for regret that the authorities have not found it possible to do the generous thing and allow Dublin to have the pictures specified in the unwitnessed codicil to the will of the late Sir Hugh Lane. In determining to keep the pictures in London, we have failed to make the fine gesture that would have made for better feeling between the two countries at a time when this might have meant much. It appears, however, that the powers that be were not wholly actuated by mere acquisitiveness, but have been genuinely influenced by the legal aspect of the case which finds in the ceding of rights a precedent which in future cases of unsigned codicils might prove mischievous when cited. However, as such a codicil would in Scottish law and in the law of a number of foreign lands, have been held to be binding, such an objection might surely have been overcome, had the real will to overlook it been present. Even the affidavit of the friend who accompanied Sir Hugh to Liverpool to the boat on which he made his last voyage, has been disregarded. In this Mr. Alec Martin testified as to the ambition cherished by the testator for the pictures to be housed in Ireland. Surely this must be regarded by right-minded people as just one more final blunder added to those already made in connection with our relations with the Emerald Isle. Even promise of conditional loan of the pictures does not save it.

The fact that the interest of the Exhibition of Late Elizabethan Art at the Burlington Fine Arts Club is not diminished to any appreciable degree by the greater number of the pictures being by an "artist unknown," speaks volumes for the wisdom of those whose valuation of a work of art does not rest solely on the kudos attaching to some famous name. Though it is probable that the greater number of portraits executed about this time were by English painters, the influence of more than one foreign school is plainly discernible. The austerity of Holbein has passed away, and in its place comes the subtle characterization of the Flemish school combined with the rich detail of the Italian. Seldom did an era lend itself so readily to decorative treatment in portraiture. The high ruffs, jeweled dress and elaborately slashed materials might, it would have been ex-

pected, tend to detract from the interest of the features, yet in most instances these receive great subtlety of handling. Conjecture has been rife in finding attributions for various examples, as for instance in the case of the Duke of Portland's "Queen Elizabeth," now variously given to Gheeraerts, the father, and Gheeraerts the son. Some thirty English Elizabethan portrait-painters have been traced, but the similarity in style that prevailed at this period makes actual identification difficult. Their names with few exceptions are practically unknown to the average individual. Nicholas Hilliard, who excelled in dainty, exquisite miniatures, is among the most notable and Isaac Oliver's name is another that comes down to us a creator of work that tells much of the spirit of the day.

The mention of miniatures suggests another exhibition of unusual interest, namely that of Signed Emanuel Miniatures collected by Mr. J. Nachemson of 13 Old Bond Street, W. Very little research has up to the present been made in regard to miniatures of this kind, a great number of which are unsigned. Thus this carefully arranged and tabulated exhibition, in which no item is included that is not signed, serves to throw considerable light upon the distinctive styles of those who excelled in the art and to enable unsigned specimens to be allocated in a number of instances. The outstanding feature in these works is the way in which they have retained their pristine beauty of color, for the process of enameling, involving as it did some six or seven firings, absolutely fixed the tints. They do not fade with exposure no matter what their age, and except they be roughly treated, their surface shows no deterioration. In this they contrast well with the miniatures painted on ivory which too often attains a faintness in which the original coloring can scarcely be appreciated. It is said that the majority of the enamel portraits were baked in special ovens at the house of the sitters, the artist superintending each firing personally. It is comforting to the potential collector to know that there can be no fading of enamels of this type. Nothing can be altered or added after firing; the signature is always in the enamel itself. Petits the father, who with his son functioned at the court of Charles I, was perhaps the greatest, as indeed he was practically the first to prosecute this art. Nathaniel Hone also did some dignified work in it, and there are some

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rare examples of the art of Pierre Prieur. The diminutiveness of the paintings makes their extraordinary firmness of draftsmanship all the more remarkable.

The season is winding up with a splendid opportunity for widening our knowledge of XIX century French art. At Knoedler's in Old Bond Street there are among other works some splendid Manets, of which one, the "Maison à Rueil," a composition which has more sun and air in it than almost any picture that I know, has already been bought for the National Gallery at Melbourne. Sisley, of whom one too often sees poor examples, is represented by three masterly landscapes in which the atmospheric values are skilfully maintained. The Tooth Galleries also have a French show including some important Boudins and a

most interesting interior by Vuillard, showing that master's genius for the suggestion of the intimate and the personal. Mary Cassatt, who is so thoroughly imbued with the spirit of contemporary French painting as to come appropriately enough under the same classification, is represented by a subtle pastel drawing of a mother and daughter. At the Leicester Galleries the exhibition is of Renoir and serves to show clearly to what a great extent the painting of today has been influenced by him. We have him here as flower-painter, portraitist and landscapist as well as a painter of the nude, and nowhere does one find weakness of design or poverty of tone. The portrait of Mme. Choquet is painted in superb relation to its setting and the transparent color of his "Fleurs" seems to make the bouquet

quiver with life. At The Independent Gallery, drawings by de Segonzac are on view. Nothing could be more slight in treatment yet little is omitted that is essential to characterization. Little more than mere notes, they yet serve to reconstruct a scene with vividness. At The Lefevre Galleries it is the decorative work of Odilon Redon that occupies the walls. Hitherto this artist's name has been but vaguely known in England, possibly because the mystic element in his painting is not such as is likely to commend itself in any great measure to the average Anglo-Saxon art-lover. The pictures selected for this exhibition have, however, so many qualities apart from may be termed their philosophic aspect that they should be appreciated by those who appreciate in painting a delicate sense of color and a fine feeling for style. It is fitting that so many exhibitions dealing with modern French art should take place contemporaneously with the opening of the new wing given to the Tate

Gallery by Sir Joseph Duveen for the housing of the nation's examples of it.

Miss Winifred Austin, who is, I believe as well known to the American art-world as to the English, is seen to considerable advantage just now at the Greatorex Galleries, Grafton Street, in a number of Etchings and Drypoints, a large portion of which are concerned with all manner of elusive aspects of bird life, in which she excels as an interpreter. Many of the plates have become exceedingly rare and the prices of the few that remain have risen in some cases to three figures. It is not surprising that her study of "The Farmer's Donkey," for instance, should find itself almost exhausted, for she has captured in it something more than beauty of line—it suggests patience and humility, intimacy and humor—indeed it is difficult wholly to define its charm. Unlike the majority of artists who specialize mainly

in bird life, she is able to seize in equally convincing manner the salient points of animal life, in her calves and kids, squirrels and rabbits. At the same time she is invariably alive to decorative possibilities.—L. G.-S.

CLEVELAND

The Cleveland Museum of Art has recently gathered together in two galleries as a memorial to its late president, J. H. Wade, a selection of the 2855 objects presented by him since the opening of the Museum ten years ago. This large and varied collection has previously been, and will hereafter be, distributed throughout the Museum in its proper historic and artistic sequence, according to Mr. Wade's express wishes, and will not form, as is unfortunately so often the case, a museum within a museum. His gifts of Persian carpets, the majority of

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the oriental and occidental textiles, Japanese prints, the large glazed terra cotta relief by Buglioni and a part of the Roman sculpture could not, for want of space, be included in the exhibition. The lace collection is shown nearly in its entirety in the Textile Room and Educational Corridor on the ground floor of the Museum, where it will remain on view through the summer months.

Of the collection little can be said without making this notice resemble a dry check-list. As Mr. Wade was interested primarily in quality and in color, and not in provenance, period or class of material, the objects which he assembled are most diversified. There are works carved, painted, chased and spun in ancient, medieval and modern times, in the far-off corners of Europe, Asia, Africa and America. It includes objects fashioned by the artists and craftsmen of ancient Egypt, Greece, and Rome, down to the water colors of the Cleveland artists, Henry G. Keller and Charles Burchfield, and to those by Preston Dickinson and Maurice Prendergast. The paintings range from the works of Rubens, Van Dyck, Romney and Reynolds, to those by Degas and his pupil, Mary Cassatt, and a pastel head of Orpheus by Odilon Redon, which came from the Quinn Collection. A marble Greek torso of a youth of the early fourth century and a gravestone in the form of a lekythos with nude draped figures of the same date, have been placed between the classically inspired "Summer," by Chavannes, a study for the mural in the Hotel de Ville in Paris, and his last gift to the Museum, a typical canvas of Nymphs and Satyrs, by Nicolas Poussin. The latter is balanced by Winslow Homer's "Early Morning After a Storm at Sea," which the artist referred to as his greatest seascape. Indian jewelry, Roman glass, French and Italian miniatures, and particularly the Persian brocades, give the exhibition a sense of gorgeousness and of sumptuousness, as do the snuff bottles and fans from the pleasure-loving courts of Louis XV and XVI, and the Gothic ivories and enamels. There is, on the other hand, a chasteness and an aesthetic perfection about some of the early American silver, the Greek pottery, and especially the newly-acquired Greek bronze helmet. The well-known eleventh century Byzantine ivory of the enthroned Virgin and Child, from the Stroganoff Collection, is in a case along with a Crucifixion from an English illuminated manuscript of the fifteenth century, and a minutely decorated leaf from the Koran, painted a century later in Persia. Indian and Persian miniatures, color woodblock prints by Toyokuni, Shunzan, Utamaro, and other masters of the Ukiyoe hang comfortably with canvases by Cazin, Daubigny, Corot, and Monet, and by the young Belgian, Anton Carte. The delicacy and fine craftsmanship of such objects as the large thirteenth century Limoges enamel cross, from the Spitzer Collection, and the silver-gilt table fountain, a diminutive triumph of French architecture, from the hand of some XIVth century goldsmith, is as delightful as it is stimulating. The

latter was discovered some years ago in a well in Constantinople, where it must have been thrown in haste during some siege or domestic turmoil and, encased in a hardened ball of mud, was taken to Paris for cleaning. It was probably a present of some French king or noble to the Grand Turk at Constantinople, and is apparently the only one in existence. Two pieces of Gothic sculpture are included in the exhibition, a large, seated polychromed wooden Virgin and Child of the XIVth century, Pisan school, and an erect stone Virgin and Child of the same date of the style of the Ile de France.

Happily the collection will never be static, Mr. Wade having provided purchase funds that it might be carried on and added to along the lines in which he was most interested. The first use of this money since his death was the purchase of a large silver-gilt crucifix similar to the work of the Abruzzi goldsmith, Nicola Guardiagrele, two Gothic miniatures, a black figured Athenian amphora, and a rare vanity mirror of the sixteenth century, the back of which is enameled "en resille" on crystal.

ST. LOUIS

The City Art Museum, in the fiscal year ended last April 30, spent \$153,375.90 for paintings, sculpture and other objects of art. Exhibits acquired by gift during the year far exceed in number and value the purchased items, although their value cannot be readily estimated, says the museum's annual report, published on July 13. Twenty-seven paintings were presented to the museum and eight were purchased.

Funds for maintaining the museum and adding to its collection are obtained by a tax rate of 2 cents on the \$100 valuation, and from endowment funds.

In the year 264,215 persons visited the museum. The largest number of visitors in any month was 42,778 last August, and the smallest 6,274 in December.

The museum's supervisor of education reported an increase in the student use of the galleries. The record shows 19,982 persons, a gain of 2,515, asked for interpretation of objects in the various collections, 589 gallery talks were given and 128 tours of the museum were conducted. Talks on special exhibits numbered 109, and 92 picture study talks were recorded.

Additions to the collection of old masters included three portraits of the sixteenth century French school and a "Portrait of a Man," by Murillo, one of 19 authentic portraits known to have been painted by him. The most important painting acquired was the "Portrait of a Goldsmith," by Sir Anthony Van Dyck, which was long in the possession of two French collectors, Count de Perregaux, Paris, and Count du Sarty, Calvados, France. Another painting of distinction is the eighteenth century pastel portrait of Mme. Moxdonville, by Maurice Quentin de la Tour, formerly in the collection of J. Pierpont Morgan.

Two important landscapes were presented by William K. Bixby, "A View of Naples," by J. M. W. Turner, and "Landscape With Cattle," by William Maris. These two are valued at \$35,000. From a fund established many years ago by Bixby and former directors of the museum, "The Buccaneers," by Frank Brangwyn, has been purchased.

Of interest historically is the painting by Carl Wimar, an early St. Louis artist, called "The Captive Charger," which was among the canvases presented to the galleries by Miss Lillie B. Randell of London, formerly of St. Louis.

An Assyrian bas-relief of a priest from the Palace of Ashur-nazir-pal II (ninth century B. C.) is probably the most important historical acquisition of the year.

The chief additions to the classical collection are a terra cotta mould of an Arretine bowl, signed by Perennius; an Etruscan bronze tripod of the sixth century B. C., and a bronze figure of Eros of the Alexandrian period.

Additions of pottery and paintings were made to the Japanese and Chinese collections from the W. K. Bixby Oriental Art Fund.

In metal work the museum acquired a Mosul piece of the fourteenth century, a 12-sided box inlaid with gold and silver perhaps a mate to a similar box in the Louvre. Among the other pieces is an

astrolabe, remarkable in its intricacy and craftsmanship.

Among the examples of sculpture added last year are "The Head of an Old Man" by Ivan Mestrovic and "Toivo," a bronze portrait bust by the St. Louis sculptor, Walker Hancock.

The Print Department received three prints, "The Mill" by Rembrandt and "The Great Fortune" and the "Night, Death and the Devil" by Dürer.

Twenty special exhibitions were held. They represented painting, sculpture decorative and graphic art of the United States, Spain, Great Britain, France, Jugo-Slavia, Egypt, Russian and Arabia covering a period of time from the sixth century B. C. to the present day. The most important exhibition was of sculpture by Ivan Mestrovic. The attendance at this large one-man exhibition of sculpture, the largest ever held in the museum, was almost 80,000.

In the local art galleries, Mr. Trask at Vandervoort's, is getting ready for a big opening in September. Frank Healy writes again from California to say he is rounding up some surprises. B. M. Newhouse is so busy opening another branch gallery in Detroit that he has paid practically no attention to the richly stocked establishment on Kingshighway. In connection with Bader's, on Locust st., there is to be a gallery where only St. Louis pictures will be hung, and the Art League is working overtime to get together the material for a greatly enlarged competitive exhibition of pictures setting forth the scenic glory of our immediate environment.

All this has to do with the future, but right now there is a good story on tap, and a genuine art joke is too rare a treat to be overlooked. One hot day last week I went into the Noonan-Kocian gallery to see an interesting collection of pictures which had been brought down from the stock room to adorn the walls for the rest of the summer, and incidentally to show two fine portraits, a Romney and a Sir Thomas Lawrence, to a client. Business had gone at a rushing clip while the Berninghaus pictures were on display; but now there was not much going on, with the exception of the sale of art goods, etchings and colored prints.

The genial master of the establishment had vouchsafed this information when a youth entered and asked for "The Portrait of a Man with Red Hair." He said it was by Hugh Walpole, and his sister had told him he could surely get it at Kocian's. That store made a specialty of English portraits! If you have another art joke as good as this one, send it along.

BALTIMORE

Two excellent portraits by Sully are included in the mid-summer exhibition at the Baltimore Museum of Art. One of them represents a charming young woman with clusters of curls in the fashion of the eighteen-forties, and with her smiling face turned towards the spectator. This was Mrs. Charles B. Calvert of Riversdale, who was born Charlotte Augusta Norris. It is signed TS, 1843, and was recorded by Sully in his Register as having been started on March 22nd, and finished March 30th, 1843. The hand in the portrait was introduced at a later date. This work was lent by Mr. and Mrs. William M. Ellicott.

It would appear from this record and from study of the careful craftsmanship of the canvas that Sully was a remarkably rapid worker. Another indication of this though not quite so convincing perhaps, is his other portrait now at the museum, which is lent by Mrs. Benedict Henry Hanson. The sitter was Hannah Howell Hopkins of White Hall, later Mrs. Joseph Janney. Sully said in his Register that this portrait was begun on February 3 and finished March 7th, 1849, and that it was painted for Mrs. Janney's daughter, Mrs. Joseph Merryfield. Both canvases are in an excellent state of preservation.

One of the most interesting pictures in the room is the portrait of a member of the Calvert family, by Charles Willson Peale. It depicts a young man in dark blue coat against a dark background. It is probably Charles, son of Benedict Calvert, who was born in 1756 and died in 1777. There is in existence a portrait of this same young man painted at the age of five by Hesselius. The picture now in the gallery has been lent by Mr. and Mrs. William M. Ellicott.

Other old portraits in the Museum's exhibition are those of a man, name unknown, by Charles Willson Peale, 1741-1827, lent by Thomas C. Corner; and Catharine Mankin, supposedly by Anna Peale, 1791-1878, Charles Willson Peale's daughter. This was a gift to the Museum from the Misses Mankin, who also presented the portrait nearby of Henry Mankin (1804-1876) and his two small daughters, by Alfred J. Miller, who was a Baltimore painter of considerable local reputation during the middle of the nineteenth century. Miller was born in 1810 and died in 1874.

These interesting examples of the school of American portraiture that has played a distinctive part in the development of art in this country, are hung appropriately in association with a num-

ber of fine examples of early American furniture. The arrangement is in temporary alcoves built for the occasion in Gallery D. Most of the furniture is from the Halsted collection lent to the Museum by the Johns Hopkins University. A low-boy was lent by Mr. and Mrs. James Locke, formerly of this city, and Mrs. William M. Roberts lent two chairs.

LOS ANGELES

LOS ANGELES.—The Municipal Art Commission of Los Angeles is indorsing a citizens' art committee, who propose to spend \$850,000 for the Stillwell art collection to be brought there from New York city. This collection consists of about 120 "old masters" and "little masters," antique carvings, bronzes, textiles, ceramics and an extensive art library. The periods cover European art from primitive painting to the renaissance and some good Oriental art.

Dr. John E. Stillwell, a doctor of medicine, is willing to accept a first payment of \$130,000 and \$80,000 a year for the following thirteen years, including interest, and a final payment the fifteenth year of \$110,000. He has also agreed to pass six months of the year in Los Angeles and be associated with the museum board gratis. He is a recognized connoisseur whose time of acquisition covers forty years.

GLACIER PARK, MONT.

Guy Wiggins, Frederick Gray, Elizabeth Leighton and W. Langdon Kihn are painting at Glacier National Park. Gray, Mrs. Leighton and Kihn are painting Indians and Wiggins is doing landscape work. All will leave for their winter homes at the close of the season, except Kihn who with Mrs. Kihn will live in a tepee on the Indian Reservation until late December, when Kihn, after a tour through the Park, when he will paint landscapes, will resume his portraits of Indians.

At present a collection of Kihn's Indian portraits are on view at the Great Northern Railway Building, Fifth Ave. and 47th St., N. Y., marking the opening of their new offices.

The portraits are entirely of the Black-foot Indians—men and women—which he painted at Browning, Montana, during the spring and early summer, and are executed with the simplicity, truth of character and individuality which have brought him success during the past five years.

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NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Old and Modern masters.

Art Centre, 65 E. 56th St.—Penham Collection of American Quilts.

The Arden Gallery, 599 Fifth Ave.—Garden sculpture, garden furniture and decorations; photographs of gardens.

Babcock Galleries, 19 East 49th St.—Paintings, watercolors and sculpture by American artists during summer.

Bachstitz Gallery, Inc., Suite 420 to 431 Ritz Carlton Hotel, 46th St. and Madison Ave.—Paintings by old masters and classical and Oriental works of art (from 7th century B.C. to 13th century A.D.).

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Special Summer Loan Exhibition of Modern French and American Paintings, June 12th to September 25th. Exhibition of Etchings by Rembrandt and Whistler, Print Gallery, July 3rd to September 30th.

Butler Galleries, 116 E. 57th St.—Decorative paintings.

Corona Mundi, 310 Riverside Drive.—Old masters of the Italian, Flemish and Dutch schools.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American artists.

Dudensing Galleries, 45 West 44th St.—"Review exhibition."

Durand Ruel Galleries, 12 E. 57th St.—Exhibition of French paintings.

Ehrich Galleries, 36 E. 57th St.—Old masters; Mrs. Ehrich's decorative arts.

Ferargil Galleries, 37 E. 57th St.—Paintings and sculpture by contemporary artists.

Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Founders' Exhibition to September 30th.

P. Jackson Higgs, 11 East 54th St.—Chinese bronzes, pottery, sculpture and paintings.

Hispanic Society, 156th St., Broadway—Exhibition of paintings of the provinces of Spain, by Sorolla.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Prints by Currier & Ives.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary American etchers.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 3-5 East 54th St.—Chinese paintings, bronzes and sculpture.

Knoodler Galleries, 14 E. 57th St.—American Paintings. Etchings by French and English masters.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by American artists.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Paintings by American artists.

Milch Galleries, 108 West 57th St.—Special summer exhibition of paintings and sculpture by American artists.

Montross Galleries, 26 East 56th St.—A group of selected paintings by American artists.

New Gallery, 600 Madison Ave.—Paintings and watercolors by modern American artists.

New York Public Library, Fifth Ave. & 42nd St.—Jewish manuscripts.

Pen and Brush Club, 16 East 10th St.—Summer exhibition of paintings by members.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Paintings by American artists.

Reinhardt Galleries—Paintings by old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Prints, mezzotints, engravings.

Scott & Fowles, 667 Fifth Ave.—18th century English paintings; modern drawings.

Wildenstein Galleries, 647 Fifth Ave.—Closed till September 8th.

Max Williams, 538 Fifth Ave.—Shin models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected paintings by American and foreign artists.

Weyhe Galleries, 794 Lexington Ave.—Prints, drawings and watercolors by modern artists.

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